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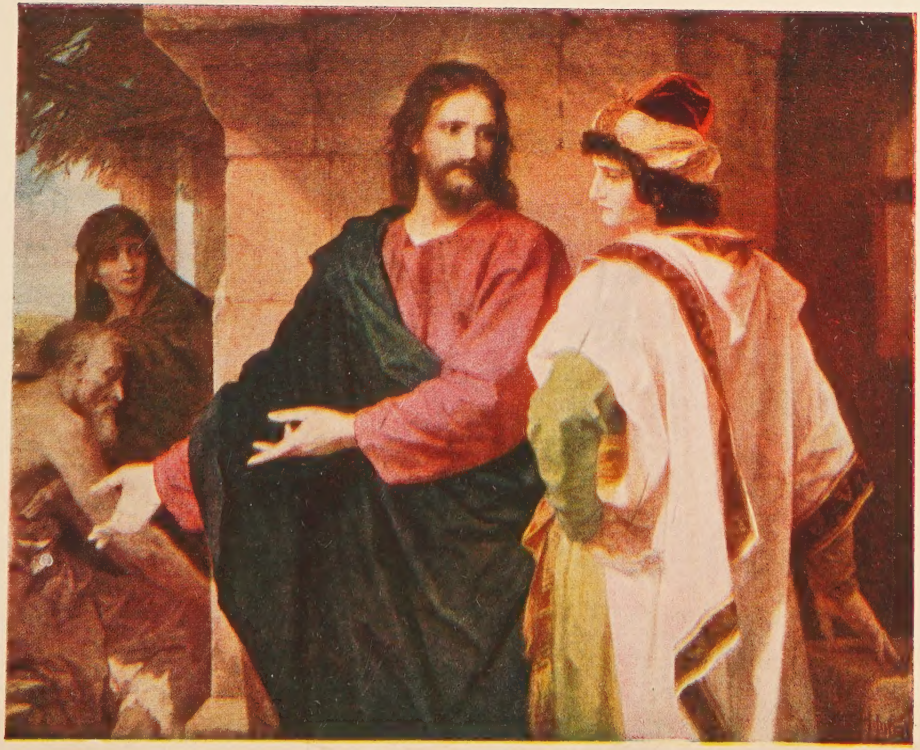
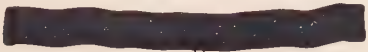


ART STUDIES IN THE LIFE OF CHRIST



By

ALBERT E. BAILEY

DIRECTOR OF RELIGIOUS EDUCATION
WORCESTER ACADEMY, MASS.
LECTURER IN RELIGIOUS EDUCATION
NEWTON THEOLOGICAL INSTITUTION

Author of

"On Nazareth Hill," "The Wise Man's Story,"
"The Gospel in Art"

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By ALBERT E. BAILEY

THE PILGRIM PRESS
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TO

Mrs. Charles E. Kelsey

AND HER CLASS OF THIRTY-FIVE YOUNG
WOMEN OF THE FIRST CHURCH IN NEWTON,
WITHOUT WHOSE CO-OPERATION THIS BOOK
WOULD NOT HAVE BEEN WRITTEN

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THE POINT OF VIEW

INTRODUCTION

The Point of View

THIS book is not an art course in the usual sense. Though it is based upon certain masterpieces of art, and discusses some of the matters that are usually treated in art books, with many aspects of art it has nothing whatever to do. It is not concerned, for example, with the historic development of painting; it has little to say about technique; biography plays small part in it. These are all matters worth while, but aside from the purpose of this study.

But the book is an art course in the sense that it studies a number of paintings to discover their spiritual values. It takes the finished product of the studio and asks of it, "What excuse have you for being? What qualities have made you live these decades, these centuries; have caused the eyes of men to turn toward you and their hearts to burn as they think of you?" Or perhaps one should say more accurately that the book sets the reader down before these treasures, one by one, and demands of him, "What do you see, what do you feel? Do you discover clearly what the artist has tried to say? Does your heart respond to its beauty? Does the great theme with which it concerns itself shine down on you from the canvas with a new significance, transfigured by the insight, the skill, the emotional coloring of this creative personality?" If you can give a positive answer to these questions, the painting has significance for

you; but if your answer is negative, no matter how much you may know about the history or the technique of art, you have failed to grasp the essential picture, either because the picture has no essential worth or because you have not yet learned how to find it.

The pictures of this book have been selected because in some measure they speak of religion. They hint at some connection between this world of fact in which we move and the infinite spiritual world that penetrates it and gives it meaning. Jesus lived so continuously and so fully in both worlds that no artist can depict an incident in his life without reminding us to some extent of both. Both elements are present in varying degrees in the story of his birth, his growth and ripening, of his call to a specific task, of his friendships and his labors, his successes and disappointments, his tragic end. Take out from these human happenings the spiritual element, the element that speaks of joy and peace, of love and sacrifice, of consciousness of a mission, of pity for suffering, hatred of sin, intolerance of selfishness in high places, devotion to the truth; take out faith and the ever-present consciousness of God in which these elements are rooted, and what have we left? Surely nothing that is worth an artist's time to depict. But if the painter has given us a glimpse of these unseen realities, he has not only illuminated for us the life of Jesus, but he has revealed to us something of eternal truth, which is as much truth for us and for all men as it was for Jesus. He has shown us what Harnack calls "Eternal life in the midst of time, under the eyes and by the strength of God." It is these spiritual values that

give significance to a great work of art; indeed, without the presence of such values a work of art can hardly be called great.

It is the purpose of this book to help you discover and appreciate the religious element in art; to study art not for art's sake but for your sake; to strengthen your grasp upon the things that are unseen and eternal.

HOW TO STUDY A PICTURE

A. *Find the Facts.* — Some pictures are so simple that a glance serves to show their contents. No prolonged study is necessary to grasp Murillo's Magdalene (p. 99); it is a portrait of a woman looking upward. Hardly more pains will be required to master Zimmermann's Christ and the Fishermen (p. 79); it consists of four men in earnest conversation, with a glimpse of a lake, a boat and a man beyond. But when one is confronted with such a picture as Hunt's "Finding of Christ in the Temple" (p. 63) the task to master its details is considerable. Here one must adopt a method of procedure in order not to overlook some of the significant details.[1]

First take the building. What strange architecture! It is neither Egyptian nor Assyrian nor Greek nor Roman. The rear wall seems to be a screen of metal or of pierced marble, the pattern a beautiful diaper-work and the frieze a series of circles inscribing arabesques. The ceiling is coffered, each beam bearing intricate ornaments in fayence designed from the elements of pine-cones and grapes and pomegranates.

[1] It may be necessary to consult a larger reproduction, perhaps in your public library.

From each panel hangs a chandelier of silver, with egg-shaped lamps of crystal. The pillars are clusters of shafts or stalks bound round with a golden vine and terminated by capitals that are fashioned upon palm and lotus motives. The whole is dainty and airy and fantastic, a flowering of the exuberant imagination of the East, though trained and modulated by the hand of fitness. One valve of the great door stands wide in front of us. It is overlaid with plates of gold and ornamented with a wheel-like pattern of papyrus blossoms interspoked with buds of the same. Above the wheel is an inscription: "*Et statim veniet ad Templum suum Dominator quem vos quaeritis.*" There are tear-shaped bosses on the door, and a spiral band set with great crystals. The very threshold is ornamented with pomegranates and papyrus leaves. Surely all this painstaking wealth of detail is here for a purpose!

Turn now to the surroundings. Through the window (in the original) a hill with buildings. On the right, leaning against the doorpost, a blind beggar, and below in the courtyard, workmen hewing a large stone preparatory to placing it in the unfinished colonnade. Beyond are cypress trees and a suburb of white houses on the slopes of Mt. Scopas. The open doors, the screens, the brilliant Syrian sky, the birds flying in and out of the Temple, all speak of Spring.

Now look carefully at the persons. In the background do you see a man holding back a sheep and counting his money? A little procession of four is going somewhere within the temple: the woman fondles a baby, the man beside her carries a lamb on his shoulders, a priest with a censor walks in front of

them, and a boy with a harp leads the way. A money-changer at his table is weighing gold. Again, near the center, a boy is throwing up his scarf to scare away the birds. To the left, a servant with a long rod is lighting a lamp. Coming now to the nearer persons, do you see that three of them carry musical instruments — a small harp, a larger harp and a sistrum? A well-dressed servant pours wine into a crystal bowl and will hand it to a rabbi. A little boy slyly kisses the skirts of the silken wrapper of the Holy Book; another small boy with a fly-whisk forgets his task while his thoughts fly out of doors with the birds.

Now the rabbis. They are all richly dressed and brilliantly turbaned. The old blind man to the left hugs a huge roll of the Law. The knobs of it and the pendants are of silver; the precious parchment is covered with crimson velvet embroidered with golden vine-wreaths and the mystic name of Jehovah — the Tetragrammaton, or four triangles, in an endless line. The second rabbi holds a little cubical box, a phylactery, containing the promises of Jehovah to the Jews. The third rabbi, who has evidently been conducting the argument, pauses during the interruption with a roll of the Prophets in his hand. The fourth rabbi wears a phylactery on his forehead to show his piety, and is not modest enough to remove it even in the temple of Jehovah. He holds a reed pen and with it sums up on his fingers the whole argument; while above him bends a Levite over his harp to point a finger of scorn at the boy and his peasant parents. The fifth rabbi pours a libation from his wine-glass. The sixth casts an acrid glance at the young Jesus, and the last slumps in his place like a lump of dough.

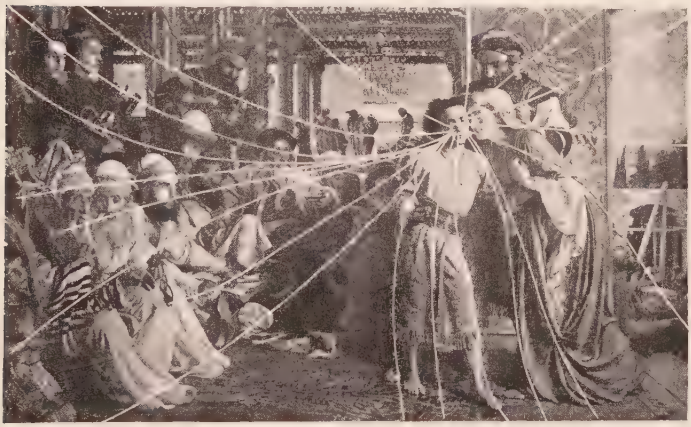
Over against these are the Holy Family: Jesus, the strong, clear-faced, barefooted peasant boy; Mary, the anxious mother, whispering her reproach; Joseph, the robust carpenter, his shoes slung over his back, his hand upon the mother's hand upon the boy's shoulder as if to draw the boy homeward.

Go over these details again, perhaps again; shut your eyes and still go over them until at will you can recreate each one. This picture is now to be your permanent possession, hung forever on the walls of your memory. It is different from all others, it is precisely this and nothing else. Holman Hunt painted it, and its name is "Finding of Christ in the Temple."

B. *Note the Arrangement of Facts.* — This is what is technically called Composition. It means that the artist has grouped his figures, his lines, his light and dark spots so that without any effort on your part your eye will be led to the center of the picture's interest. For a great picture is not a mere assemblage of objects; it is an ordered assemblage. The artist has in his mind one, or at most two, dominant ideas, and he is indeed a bungler if he cannot give you a hint where to look for them. All else is subordinated to these, all others point to these, take their value from their relation to these. This subtle leading of the mind may be accomplished in several ways. Contrasts or gradations of color may effect it; placing the important figures in the foreground, making them larger, making them distinct while the others are more or less hazy. But the most effective method is to make the important lines lead to the center of interest, as all rays of light focus in the sun.

Turn again to Hunt's picture. What is the center

of interest? Naturally you say, the Holy Family; they are in the foreground and are larger than the other persons. And of this group of three, which one is the center? The boy; for the thoughts and the looks of the parents are focused on him. This group is distinct from the rest. Now it would have been



CUT SHOWING HOW THE LINES OF COMPOSITION FOCUS ON THE LEADING OBJECT

easy and in a way natural to have grouped the rabbis together on the left of the picture and to have made them eagerly discuss the boy among themselves while the parents were engaged with their son; but this would have split the picture into two parts and divided our interest between the two. Hunt has grouped the rabbis there, but their interest is still the boy. They are looking his way or thinking his way; and if our eye wanders over to them it comes back again on the

bridge of their interest. In this way Hunt has kept the picture a unity and has singled out in that unity the dominant personality. Moreover, the lines of the rabbis, their robes and accessories, the Levites behind, the perspectives of the building and landscape, all lead to the center. Start where you will on the edges of the picture and somehow your glance gravitates inward. Let it be the line of robes and toes in the left foreground, or the lines of hands beginning with the fly-driver, or the row of beards or mouths or foreheads, or the curve of the upper left-hand harp, or the feet of Jesus, the heel of Mary, the facial angle of the beggar, or even the birds in the sky, — all these are the beginnings of sequences that lead you, not of course with mathematical precision but yet with sufficient clearness, to the one face that Hunt wishes to burn into your memory. These arrangements are the groundwork of the picture, the skeleton that gives it structure, the logic that gives it form and unity and inevitableness, the psychic gravitation that draws all things to their true center. When you have discovered the composition of this or of any picture, you have not only found a source of æsthetic pleasure but a key to the meaning of the picture as well.

C. *Consider the Meaning of the Facts.* — All that has preceded is preliminary. We have found out what the artist has given us to study, what are its chief and its subordinate themes. The real task is to discover the meaning of the whole, its message, its spiritual value. Some pictures have no message — except to reveal the accomplishments or character of their author. In a certain bar-room in Boston are a couple of marvellous paintings. One represents an old and

faded and tattered dollar bill, and does it so perfectly that without the use of a magnifying glass you would take oath that a genuine bill had been passepar-fouted. The other is the portrait of a rather pretty girl. You raise your hand to brush away a fly that has settled upon her cheek, and you discover to your amazement that the fly is painted on! What is the message of such "art"? The artist is saying to you, "I am so clever that I can deceive even an acute observer like yourself!" or, "I am throwing away great talent and precious time in amusing people"; or, "I see nothing in life worth painting except trifles." This is the message of a large percent of the pictures in our galleries. But when you approach a picture that has been admired for three hundred years, the natural inference is that the artist has said something worth while. All great artists are primarily great men; they have intellectual and spiritual powers above the average, powers of observation, insight, feeling. They see more things, more deeply into the meaning of things, and they feel more strongly about things than we do. When such a man devotes a year, or ten years, of his life, to a certain canvas, it is legitimate to believe that he has tried to express an idea that he was unwilling to let die.

These ideas may be insights or feelings or both. In some pictures the insight predominates, as in the "Temptation" of Cornicelius (p. 74), the "Star of Bethlehem" of Burne-Jones (p. 57), or the picture of Hunt's that we have already considered. In some where the insight predominates it takes the special form of a symbol, as in Bloch's "Come Unto Me" (p. 82), or Rodin's "Prodigal Son" (p. 86 *bis*). In some

pictures the feeling is uppermost, as in Keller's "Raising the Daughter of Jairus" (p. 95), or Rubens' "Jesus in the House of Simon" (p. 98). Perhaps it will be well to examine these types more in detail.

1. *Art as Insight.* — We have already examined the details of Hunt's picture and are now prepared to discover what ideas lie beneath the surface. Hunt has illustrated an incident in the life of Jesus; he has also interpreted it — made its true significance clearer.

Take first, the building. We know that Herod built a magnificent temple for the Jews in order to still their restlessness under his iron rule. Marble was the material, adorned with gold and semi-precious stones. We know a few facts about the general arrangement of the building, but next to nothing about its style. The artists have always represented it as they pleased. Hofmann (p. 62) suggests massive Roman pillars; in another picture he presents an Italian-looking porch (p. 127). Kirchbach (p. 130) paints a noble fortress-like structure, part Roman, part Egyptian. But Hunt has thought more in detail and more deeply. He wanted to suggest size and impressiveness; hence the ample spaces in this loggia or summer house in which the scene is laid, and the colonnades without that speak of still wider areas and other structures. "Seest thou what great stones and what buildings are here?" . . . "Forty and six years was this temple in building," — and not even yet is it completed. These gold-plated and jewelled doors and silver candelabra picture wealth; the arabesque screens, the polychromatic decorations of the ceiling, the motives of the design, are indications that we are in the luxurious East, and that the central shrine of Judaism

is calculated to appeal to all the sons of the Dispersion, whether they come from the lotus-dotted Nile, the pine-clad slopes of the Taurus, or the pomegranate gardens of Persepolis and Babylon. This is no simple "holy place" where peasants from Galilee may say prayers to Jehovah. It is a wealthy nation's temple of which the merchant-princes of Israel in any land may boast, and in which the pride of Sadducees like Annas may satisfy itself with pomp and ceremony. Do you not see that Hunt has symbolized here the spirit of the proud and selfish and luxury-loving hierarchy of the Jews, that was destined never to find God in any temple, or in the message of this new prophet who was greater than the temple?

Again, what does Hunt tell us of these rabbis? Luke calls them "doctors" (margin, "teachers") and makes no further comment. But the artist fills the word full of meaning. Study the faces and the robes; they show us men of wealth and education, but alas, men also of cynicism and bigotry. These are the Hypocrites who love to walk in long clothing and to have the chief seats in the synagogue, that make broad their phylacteries, that devour widows' houses and for a pretense make long prayers, that tithe mint, anise and cummin but leave undone the weightier matters of the law; whited sepulchres, blind guides that compass sea and land to make one proselyte and then make him a tenfold child of hell. Is this all here? Why otherwise should their servant pour wine for them while they raise not so much as a finger to help the beggar at the threshold! Why should they bind on their phylacteries in the house of Jehovah; why in the very foreground should that blind old imbecile sit

hugging the great law! — And how reverently they regard this sacred book! The little boy with the whisk is supposed to keep the flies, emblems of Beelzebub, from defiling it. The boy behind tries to steal its magic virtue by kissing the hem of its garment; the mystic name of God on the cover protects it from all harm. And the cataracts in the eyes of this bibliolater are just a symbol of the spiritual blindness of the leaders of the nation who trust to the letter of the law and leave undone the weightier matters of the spirit. This episode of the boy moves half of the wise ones to mirth and half to anger. Not one, as in Hofmann's picture, is moved to sympathy with the lad or has learned a thing from the young prophet's insight. Hunt may be wrong in his interpretation of these men, but there is no doubt that he has interpreted.

The figures in the background also add their meaning. Here are a father and mother who have come to redeem their firstborn as the law prescribes. Those that sell sheep are there, for not yet has One come to drive them out. The lamb without spot has been purchased, and now the worshippers and their priest move to the sacrifice, as twelve years ago another father and mother had out of their poverty sacrificed two turtle-doves. Here in operation is the ceremonial of the old Covenant, which the writer to the Hebrews would have us believe to be the fore-type and pattern of that ampler covenant that God should one day provide. And has that day arrived of which the prophet spoke? Has the "priest forever after the order of Melchizedek" yet arisen, or the "lamb slain from the foundation of the world" yet been revealed? On

the door it is written in Latin and Hebrew, where but for their blindness the rabbis themselves might read, "And the Lord whom ye seek shall suddenly come to his temple" (Mal. 3:1); in the courtyard, the stone which the builders rejected is soon to become the head stone of the corner; and on the threshold, fallen from Mary's dress as she entered, lies a head of wheat in which we recognize the symbol of the Bread of Life.

And now when we come to the Holy Family, what insight has the artist to give? We see an anxious mother, a strong and virtuous father, both relieved to find their lost boy and bent on taking him away at once. This is what we might expect. But the boy is the focus of the picture, and to him we should look for the true significance of the whole scene. He is a strong lad who can saw a plank or walk a hundred miles as well as his elders. His face is truly a lad's face; but the clear eyes show that the soul within has fully awaked; and the only half-yielding body is a warning that his parents must regard him no longer as a child. He has brought no book to bolster up his arguments; he has not been confounding the wise from the chair of authority, as Dürer would have it, or graciously patronizing his would-be helpers, like Hofmann's famous boy Christ. He has reverently and frankly come to learn, and he has found the temple to be in very truth God's house, — not because the doctors of the law have made him wise unto salvation — God forbid! — but because he brought his Father with him. In his soul God has ripened to consciousness, as in our own souls he may ripen today. And though the boy knows it not, on his right is the great tradition he is destined to fulfil and destroy, and

on his left is the suffering world he is destined to serve and redeem. In this one canvas, therefore, Hunt has made the past and the future minister to our insight of the present.

This picture represents perhaps an extreme case, for Hunt was an antiquarian and a symbolist who delighted to pack his details full of meaning. But the principle holds for all worthy pictures. The artist does not copy nature merely. He invents, assembles, arranges, emphasizes, in order to speak clearly some message from his soul to ours. It is our business to discover what that message is.

But let us not delude ourselves with the idea that we shall fathom a great picture on first sight. Oftentimes we shall read our own fancies and follies into it; we shall mistake our crude and partial insights for true ones; and as the years go by we shall have to revise if not reverse our earlier judgments. But still the picture glows before us like the Gleam of Merlin, enticing us onward to fresh pursuit of its truth. The picture "grows upon us," we say; which means that we have been growing up to its stature! The greater the picture, the more truly and the more deeply it finds us as our personal development advances; its ever-expanding boundaries englobe more and more of life.

2. *Art as Symbol.* — There is a class of pictures that stands by itself, although in reality it embodies a special form of insight. To it belong those works of art that have a universal significance. In the usual cases where the artist's insight has penetrated beneath the surface and found a meaning, the meaning pertains especially to the particular event or person that he has

presented. In the painting we have analyzed, Hunt has grasped the true nature of the Judaism of Christ's day, has seen that the boy Jesus stands at the opposite spiritual pole from it, and that the paraphernalia and pomp of legalism and ritualism will some day yield to this boy's simple gospel of the indwelling Father. This is insight into the meaning of a definite event, of a definite situation, an insight corroborated—if not, indeed, induced — by the subsequent course of history. You and I are not very much concerned in this. To be sure, our heart-beats quicken as the grand generalization becomes clear to us and we grasp as from some mountain peak the vast reaches of history that have embodied the Divine plan; but we are not especially in it. Our lives are in a way external to it all.

But some pictures are universals. They include not only their immediate subjects, but you and me. The artist's insight has been primarily not of a special event, but of a living and ever-present truth, so that when the artist has expressed it by means of whatever persons or events have come to hand, you and I, in looking at the painting, find ourselves. Such pictures are symbols. Their function is to embody universal truth in a special case. Whoever contemplates this special case with sufficient intensity will suddenly feel it expand to universal dimensions; and this expansion comes over one with the force of a revelation. A veil has been lifted, and one sees and feels wonderful things that it is not lawful for man to utter. What is a Madonna? Surely not the portrait of an artist's model and her baby; surely not merely an ideal Mary and her Christ-child. A Madonna is an incarnation

of the mystery of motherhood, of the ineffable meeting of the human and the divine that has occurred not once only in Judea but everywhere since history began, whenever an immortal soul through love has found a body.

In these pictures of the life of Christ there are many symbols. You may detect them by the simple device of trying to find yourself in them. Are you present in Burne-Jones' "Star of Bethlehem"? (p. 57). You may be, if you will dedicate whatever treasure your life contains to the service of Christ, or of his representative — a little child. Are you present in the "Temptation" by Cornicelius? (p. 74). Yes, if you will see that all temptation is spiritual and must be fought out in your own heart. Where are you in Hunt's "Light of the World"? (p. 90). You are behind the door, feeling the mystic summons to open and let the stranger in. You have often stood beside Flandrin's Christ weeping over Jerusalem (p. 124), and seen the crowds stream out from the tenement and the mill and look in vain to the church for the satisfaction of their deepest needs. Even the uniquely personal experiences of the Passion may be universalized if you will reflect that the principle of vicarious suffering and of redemption through sacrifice is fundamental to the spiritual life. This is what Matheson meant when he identified himself with the Sufferer who hung before his imagination:

> "O Cross that liftest up my head,
> I dare not ask to fly from thee;
> I lay in dust life's glory dead,
> And from the ground there blossoms red
> Life that shall endless be."

To a large extent all insights are symbols. It does not take much reflection to think ourselves into any of the world's masterpieces of religious art. Indeed, the endeavor so to do is a spiritual exercise of the highest value.

3. *Art as Feeling.* — Tolstoi has said that art is the language of emotion. By this he means that when an artist has had an experience so deep and rich that he cannot rest till he has made others enjoy it, he puts together on canvas certain devices — lines, colors — which he hopes will arouse in others emotions that are like his own; on precisely the same principle that I now hope, by means of these black marks on white paper, to recreate in your mind ideas that are like mine. With his pigments the artist creates a kind of speech by which his love, his fear, his hate, his sense of beauty, his longing, his aspiration, pass over from his heart to another's. And though the human voice is soon silent and the human heart will one day grow cold, yet because the artist's kind of speech is permanent he can transmit his passions endlessly, as long as there are spectators to pass before his canvas. This is surely a very wonderful performance!

There is no end to the ranges of feeling an artist may utter for us. Sometimes his heart may respond to the sensuous beauty of a rose, or a sun sinking into the sea, or grim clouds darkening the breast of some golden Alp, or the face of a child. Sometimes an act may cause a smile to break, or thrill his soul with a sense of the heroic; or some story will breathe its atmosphere of romance about him and conjure up a world of dreams. Sometimes the mutations of fortune may stamp their dramatic quality upon his imag-

ination, or the unrelieved monotony of poverty fill him with gloom. Sometimes in moments of deep insight his breast surges with the thrust of tremendous issues that cross in a trivial event and that drive men and nations to their destiny. The richer his life, the wider his experience, the deeper his insight is, the greater is that store of emotion with which at will he can flood his canvas. His pictures will be perpetual reservoirs of life, surcharges of high potential whose fields of force induce mighty currents in all who come within their range. No one who has stood before the Hermes at Olympia, or the Taj at Agra, or the Sistine at Dresden, or Michael Angelo's great ceiling at Rome, can doubt for an instant that Art is the language of emotion.

Perhaps this truth also is worth illustrating from the pictures we are to study. Take a relatively simple one, Keller's "Raising the Daughter of Jairus" (p. 95). The event here recorded has no historical significance, no special bearing on the life of Christ; there are no deep meanings to be suggested by symbols or elucidated by the skilful arrangement of details. In other words, the intellectual element is negligible. But as soon as your eye meets the picture you feel a pull. Something grips you. Your attention is fastened now on the awed and uncertain father and his clinging wife on the left; now on the strange crowd almost delirious between fear and joy. You feel the fascination of an act that partly drives you away with an uncanny terror and partly draws you by its gentleness and power. Each face has its heart stamped upon it, and even when hidden, like the woman's at the foot of the sarcophagus, it sends its shafts just as unerringly

to your bosom. What insight is necessary to interpret Christ? His face is peace, his hands are sympathy, his whole body is love. Perhaps you have seen such an one; perhaps he once walked down into the valley of the shadow with one of your dear ones and brought her back from the grave. Then there is no need to tell you what this picture signifies; it is a page out of the book of life.

* * * * *

To understand and appreciate great pictures of any kind it is necessary that one live deeply and significantly. Art has no message for a shallow soul. But those who have loved and sacrificed, who have known joy and sorrow, who have tasted the bitterness and sweetness of life, and especially those who have reflected upon life to know its true values, will find in great art a perpetual revelation, a perpetual inspiration. Youth is the golden time in which to seek these treasures of experience; for if once our heart is schooled to search for the deep things of life, if it is satisfied early with the beauty of the Lord our God, then like the Psalmist of old, we shall rejoice and be glad all our days.

PICTURES ON THE LIFE OF CHRIST

Arranged in Biographical Sequence

Note on the chronology: It is impossible to construct an accurate biography of Christ from the material in the gospels. While scholars are fairly agreed as to the general drift of events many of the separate incidents may as well be placed at one

point as another. In this book the order given is for the most part that of Stevens and Burton's Harmony of the Gospels in which the various passages that refer to an event are grouped. The numbers in parentheses refer to the sections of this Harmony.

Note on the pictures: The list of pictures here given is not exhaustive, but it includes all the works that one might reasonably wish to consult in studying the subject. Pictures are arranged alphabetically by artists, and their present location is indicated. Letters show what companies have issued reprints in their one-cent-series. (Cosmos pictures are two cents, Medici prints — colored — are twenty-five cents.) There is usually a discount by the hundred.

Black type indicates that the picture is studied in this book. A star indicates pictures recommended also for further study.

Key to letters indicating Publishers:

B = Geo. O. Brown & Co., Beverly, Mass.

Bl = Berlin Photographic Co., 305 Madison Ave., New York.

Br = Braun & Co., 13 W. 46th St. New York. The appended letters indicate size and price of carbon photographs, as follows: F = 8 x 10, $2. R = 11 x 14, $3. I = 14 x 18 to 16 x 20, $5. E = 24 x 30, $18. O = 30 x 40, $25. T = 36 x 54, $65.

C = Cosmos Pictures Co., 119 W. 25th St., New York.

M = Medici series, "Old Masters in Color": Foster Bros., 4 Park Sq., Boston, Mass.

P = Perry Pictures Co., Malden, Mass.

S = Seemann Three-color prints, $.25, Rudolf Lesch, Agent, 13 W. 42nd St., New York.

T = Tissot pictures, N. Y. Sunday School Commission, 73 Fifth Ave., N. Y.

TP = Taber-Prang Art Co., Springfield, Mass. The appended numbers indicate size, kind and price, as follows:

Carbon Photographs:
1 = cabinet, 18 cts.
2 = 6 x 8″, 30 cts.

Artotypes:
9 = $3\frac{3}{4}$ x 5″, $2\frac{1}{2}$ cts.
10 = 11 x 14″ paper, 10 cts., colored 25 cts.

Carbon Photographs:

3 = 7 x 9″, 50 cts.
4 = 9 x 12″, 80 cts.
5 = 13 x 17″, $1.50.
6 = 16 x 20″, $2.00.
7 = 18 x 22″, $2.30.
8 = 20 x 26″, $3.50.

Artotypes:

11 = 16 x 20″, 40 cts.
12 = 20 x 24″, 50 cts.
13 = 20 x 28″, 90 cts.
14 = 26 x 32″, $1.75, colored $3.00.
15 = 28 x 38″, $3.00.

16 = U. S. Carbons, 13 x 17″, 80 cts., colored, $1.30.
17 = U. S. Carbons, 20 x 26″, $1.75, colored, $2.75.
18 = Platinos, 7 x 9″, 20 cts., colored 40 cts.
19 = Eureka Carbons, $3\frac{3}{4}$ x $5\frac{1}{4}$″, 8 cts.
20 = Color prints, from $2\frac{1}{2}$ to 24 cts.

U = University Prints, Newton, Mass.

W = W. A. Wilde Co., 120 Boylston St., Boston, Mass.

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THE ANNUNCIATION TO MARY (§5)

Albertinelli: Florence, Acad. B
Angelico, Fra: Florence, S. Marco corridor, BM
Cortona, Ch. of Gesu. M
*Baroccio: Rome, Vatican, B
*Bonfigli: Perugia, Vanucci Gal. U
Botticelli: Florence, Uffizi. PM
Bouguereau: B
Bout: Brunswick Gal. Bl. $1.50
*Bramtot, A: Sparrow: Bible in Art, N. T. p. 17
*Bulleid, G. L.: Sparrow Bible in Art, O. T. Bk. III, p. 28; Bl. $1.25 or $2.00
*Burne-Jones: Eng. Earl of Carlisle C. Bl. $5.00
Christus, P: Madrid, Prado, U
Cima da Conegliano: Petrograd, Hermitage. S. Bl. $1.50
Cossa: Dresden Gal. S
*Credi, Lorenzo di: Florence, Uffizi. US
Crivelli: London, Nat. Gal. UC
David: Vienna Gal. S
Deger: B
Del Sarto, Andrea: Florence, Pitti. BS
Donatello: Florence, S. Croce (relief) U
Dubufe: Bl. $1.25–$6.00
Dürer: Munich, Alt. Pin. S
Ferrari: Berlin, K. F. Mus. U
Francia: Milan, Brera. U
Giotto: Padua, Arena Chapel. U
*Hacker: London, Tate Gal. S
Hofmann: (drawing) B
Holbein: Munich, Pin. U
*Lippi, Fra Filippo: London, Nat. Gal. UM. Bl. $5.00
Florence, Acad. U
Martini, Florence, Uffizi. U
Melozzo da Forli: Florence, Uffizi. S
Monaco, L: Florence, Acad. M
Müller, Franz: B. Bl. $1.50–$6.00
Murillo: Paris, Louvre (Immaculate Concep.). BC. Bl. $1.50–$18.00
Madrid, Prado (La Purissima). BS. Bl. $5.00–$12.00
Petrograd, Hermitage, Bl. $3.50
Ostade: Brunswick Gal. Bl. $1.50
Parsons: Bl. $1.25–$6.00
Reni, Guido: Paris, Louvre, B
Rossetti: London, Tate Gal. BMS
Schaffner: Munich, Pin. S
Seifert: B
Tintoretto: Venice, S. Rocco (detail). UC
Tissot: New York. T
Titian: Treviso, B
Van der Weyden: Berlin, K. F. Mus. U
Van Eyck: Berlin, K. F. Mus. U.
*Veneziano, Lorenzo: Venice, Acad U
Vinci, da: Florence, Uffizi. S, Paris Louvre. U
Viti: Milan, Brera. U

ANGELS AND SHEPHERDS (§10)

Bassano: Rome, Sparrow: N. T. p. 57
Bastien-Lepage: Phila. Widener Col.
Sparrow: O. T. Bl. III. p. 38

Cabanel: Masterpieces of European Art
Castiglione: Brunswick Gal. Bl. $1.50
Gaddi: Florence, S. Croce. P
Perrault, H: (Paris Salon, 1896)
Plockhorst: BC
Uhde, von: Die Kunst Unserer Zeit. Vol. 17

NATIVITY AND ADORATION OF SHEPHERDS (§§9, 10)

Antwerp, School of: Cassel Gal. S
Bartolommeo: Florence, Uffizi. U
Biscaino: Brunswick Gal. Bl. $1.50
Botticelli: Petrograd, Hermitage, Bl. $5.00. London, Nat. Gal. M
Bouguereau: Paris, St. Vincent de Paul. B
Burne-Jones: Torquay Church. Bell: Sir Edw. B-J. p. 88
Birmingham, church window. Bell *op. cit.* p. 78
Correggio: Dresden, Gal. BS. Bl. $1.25–$12.00
Cosimo: Berlin, U
Craeyer, Gaspard de: Brussels Mus. U
*Credi, Lorenzo di: Munich Pin. B
David: Vienna Gal. Bl. $5.00
Doré: B
Dürer: Munich. BS
Feuerstein: B
*Firle, W: Bl. $4.50–$15.00
Francesca: London Nat. Gal. Bl. $2.50
*Ghirlandajo: Florence, Acad. BS
Giotto: Padua, Arena Ch. U
Grass, H: B
Hofmann: B
Honthorst: Florence, Uffizi. U
Vienna, Sparrow, N. T. p. 62.
Lerolle: BC
Lotto, Lorenzo: Brescia, Martinengo Coll. U
Luini: Paris, Louvre. P
Memling: Bruges, Hosp. St. John U
Merson: B
Müller, Carl: B. Bl. $1.25–$18.00
Murillo: Madrid, Prado. B
Perugino: London, Nat. Gal. P. Vienna, B
*Pierrey, L. M.: Sparrow, N. T. p. 66
Pinturicchio: Siena, Acad. B. S. M. del Popolo, Rome, P
Rembrandt: London, Nat. Gal. Bl. $3.50
Ribera: Paris, Louvre. B
Ripert: B
Robbia, Giov. della: Florence, Bargello. U
Roeber: Bl. $1.25–$6.00
Romanino: London, Nat. Gal. U
Rossetti: Sparrow N. T. p. 68
Schaffner: Munich, Alt. Pin. S
Schöngauer: Munich, Alt. Pin. U
Berlin Gal. Bl. $2.50
Sinkel: B. Bl. $1.25–$12.00
*Tintoretto: S. Rocco, Venice, Sparrow O. T. Bk. III, p. 36
*Uhde, von: Berlin Nat. Gal. S. Bl. $1.25–$6.00
Van der Goes: Florence, Uffizi. US
Berlin Gal. Bl. $5.00. S
Vecchio, Palma: Berlin: SP
Velasquez: London, Nat. Gal. B
Veronese, Paul: Venice. S. Giusep. di Castello. U
Vinci, Da: Florence, Uffizi. S
Zurbaran: Sparrow, N. T. p. 69

WISE MEN FROM THE EAST (§13)

Angelico, Fra: S. Marco, Florence, PM
Bosch van Aeken: Madrid, Prado. S
*Botticelli: Florence, Uffizi. BMUS
Petrograd, Hermitage, S
Bouguereau: Paris, St. Vincent de Paul. Sparrow N. T. p. 83
Brueghel, Jan: Vienna, Imp. Gal. U
Burne-Jones: Manchester Gal. U
Byzantine terra-cotta: Bologna, Ch. of St. Francis. B
Correggio: Milan, Brera. UM
Dürer: (woodcut) Life of the Virgin, Sparrow N. T. p. 75
*Florence, Uffizi. BMS
*Fiorenzo di Lorenzo: Perugia, Vanucci Gal. U
Francia: Dresden Gal. S
Gaddi, Taddeo: Florence, S. Croce. P
Geertgen: Amsterdam, Rijks Mus. S
Gentile da Fabriano: Florence Acad. BSM
Ghirlandajo: Florence, Pitti. B
Florence, Uffizi. B.
Giorgione: Vienna Gal., Bl. $5
Gozzoli: Florence, Riccardi Pal. U
Grien: Munich, Alt. Pin. U
Hofmann: B
Kulmbach: Berlin Gal. US
LaFarge: Boston Mus. F. A., B
Leighton: "Star in the East," Temple: Sacred Art, p. 112
*Lippi, Filippino: Florence, Uffizi. Sparrow, N. T., p. 78
Lochner: Cologne Cath. U
*Luini: Saronno, Pilgrimage Ch. U
Paris, Louvre. B
Massaccio: Berlin Mus. M
Master of Mary's Death: Dresden Gal. S
Medieval terra-cotta: Bologna, Ch. of S. Stephano. U
Memling: Bruges, St. John's Hosp. U
Mostaert: Amsterdam, Rijks Mus. S.
Madrid, Prado. Bl. $5

Perugino: Trevi, S. M. d. Lacrime. U
Pfannschmidt: B
Piglhein: "Star of Bethlehem." BC
Pinturicchio, School of: Florence, Pitti. S
Pisano, N: Siena Cath. U
Pisa, Baptistery. B
Portaels: "On the way to Bethlehem" B
Rossetti: Temple, Sacred Art, p. 115
Rubens: Antwerp Mus. U
Paris, Louvre (draw.). Sparrow, N. T., p. 80
Sarto, del: Florence, Annunziata. U
Signorelli: New Haven, Conn. Yale, U
Tintoretto: Venice, San Rocco
*Tissot: Brooklyn Inst. (Approach of Wise Men). T
Uhde, von: "Star of Bethlehem." S
Van der Weyden, L.: Antwerp Mus. (engr.). U
Van der Weyden, R: Munich, Alt Pin. SU
Berlin Gal.
Van Orley: Antwerp Mus. U
Velasquez: Madrid, Prado. U. Bl. $5
Veronese: Dresden Gal. B
Vienna Gal. Bl. $5
Vivarini: Berlin Mus. U

FLIGHT INTO EGYPT (§14)

*Angelico, Fra: Florence Acad. M
Bouguereau: B
Brueghel: (slaughter) Vienna Gal. Bl. $3.50, $5
*Cazin: Sparrow, N. T., p. 94
Dürer: Little passion series. P
Furst: B
Giotto: Padua, Arena Ch. U
Girardet: Sparrow, N. T., p. 94
Hofmann: BC
Hunt, Holman: Liverpool, Walker Gal. C
*Kaulbach: Die Kunst Unserer Zeit, 9 : 128
Lingner, O: Bl. $1.25, $2.
Lizen-Meyer: B
Lorrain: Dresden Gal. U
Murillo: Petrograd, Hermitage, Bl. $2.50
Plockhorst: B
Portaels: B
Rubens: Cassel Gal. S
Steinhausen: S
Tintoretto: Venice, San Rocco. U
Van Dyck: Munich. B

REPOSE, ON THE FLIGHT OR IN EGYPT (§14)

Altdorfer: Berlin Mus. US. Bl. $3.50
Baroccio: Rome. B
Bassano, J.: Milan, Ambrosiana. U
Benz: B
Bordone: Florence, Pitti. B
Correggio: Florence, Uffizi. B
Cranach: Berlin Gal. US, Bl. $5
Ittenbach: Berlin Gal., Bl. $1.25, $4.50
Knaus: New York, Metro. Mus. B
Long, Edwin:
Merson: Hyde Park, Mass., Dr. Geo. Kennedy. B
*Morris: "Shadow of the Cross." B
Murillo: Petrograd, Hermitage. Bl. $5.
*Pape: "Light in Egypt." Temple, Sacred Art, p. 118
Patinir: Brussels Mus. U
Plockhorst: B
Solario, A.: Milan, Poldi Pezzoli. U
Uhde, von: Die Kunst Unserer Zeit, vol. 17
Van Dyck: Munich, Alt. Pin. US
Florence, Pitti. B
Veith: Bl. $2–$6

CHILDHOOD AT NAZARETH (§15)

*Dagnan-Bouveret: "Madonna of the Shop" C
Hofmann: (draw.) B
Millais: "Christ in the House of His Parents"
Viti: Brescia, Martinengo Col. U

VISIT TO JERUSALEM WHEN TWELVE YEARS OLD (§16)

Angelico, Fra:
Bida: Sparrow, N. T. p. 109
Bramer: Brunswick Gal., Bl, $1.50
Campi: Cremona, S. Margherita (fresco). Sparrow, N. T., p. 107
Dobson: B
Duccio: Siena Cath.
Dürer: Rome, Barberini Gal. P
Ferrari: Varallo, S. M. d. Grazie (fresco)
*Gebhardt, von: Die Kunst Unserer Zeit, 10 : 94
Giordano: Rome, Corsini Gal. S
Hofmann: Dresden Gal. B
Hunt, Holman: Birmingham Gal. B
*Luini: Saronno (fresco)
London, Nat. Gal. Bl. $5.00
(draw.) Sparrow, O. T., iii : 45
Mazzolino: Berlin Gal.
Mengelberg: "First View of Jerusalem" B
Pinturicchio: Spello, Coll. ch. (fresco)
Ribera: Vienna Gal., Sparrow, N. T., p. 108
Van der Meire: Antwerp Mus. U
Veronese: Madrid. C

EIGHTEEN YEARS IN NAZARETH (§17)

Hunt, Holman: Manchester Gal. B
*La Font: Nazareth, Ch. of the Annunciation. C
Müller, F: C

BIRTH AND YOUTH OF JOHN THE BAPTIST (§8)

Angelico, Fra: Florence, Uffizi. P
Baudry: P
Benedetto da Majano: Florence, Bargello. U
Botticelli: Paris, Louvre. C
Boucher: B
Bouguereau: Van Dyck, How to Judge a Picture, p. 71
Dolci: B
Donatello: (relief) Florence, Bargello. U
*Ghirlandajo: Florence, S. M. Novella (fresco). U
Giotto: Florence, Santa Croce
Lippi, Filippo: Prato (fresco)
Luini: Milan, Ambrosiana. M
Murillo: Vienna, B Bl. $3.50 (?) B
Madrid, Prado, B Bl, $5.00
Quercia, J. della: Siena, S. Giovanni. U
Reni: London Nat. Gal. B
*Reynolds: Sir Fred. Cook Col., Sparrow, N. T., p. 104
Rubens: Berlin Gal. C
Vienna Gal. U
Sarto, del: Florence, Uffizi. U
Florence, Pitti, BMS Bl. $5.00
Van der Weyden, R: Berlin
Van Eyck: Berlin Gal. Bl. $5.00
Winterstein: P

MINISTRY OF JOHN THE BAPTIST (§18)

Baudry: B
Bles: Vienna Gal.
Brueghel: Dresden Gal.
Munich Gal.
Cranach: Brunswick Gal. Bl. $1.50
*Donatello: (statue) Florence, Bargello. BU
Doré: B
Geertgen: Berlin Gal. S
Ittenbach: B
Lippi, Filippo: Prato
Memling: Bruges, St. John's Hosp. U
Lübeck Castle. U
*Raphael: Florence, Uffizi. B
Rembrandt: Berlin Gal. Bl. $5.00
Reni: Rome, Corsini Gal. B
Ribera: Madrid, Prado. U
Rodin: Paris, Luxembourg. U
Romano: Rome, Borghese Gal.
Sarto, del: Florence, Scalzo (fresco) Sparrow, N. T., p. 125
Schonbrock: Brunswick Gal. Bl. $1.50
Tissot: Voice in the Desert, Brooklyn Inst. T
*Titian: Venice Acad. BS
Wouvermans: Dresden Gal.
Van Eyck: Ghent, Bl. $5.00
Vinci, da: Paris, Louvre. U

BAPTISM OF JESUS (§19)

Angelico, Fra:
*Bellini, G: Vicenza, S. Corona. U
*Cima da Conegliano: Venice, S. Giov. in Bragora
Caereno di Miranda: Petrograd, Hermitage
David: Bruges Acad. U
Du Mond, F. V.: Harpers Weekly, Mar. 17, 1894
*Francesco, P. della: London Nat. Gal. UM
Francia: Dresden Gal.
Hampden Court
Ghirlandajo: Florence, S. M. Novella
Giotto: Padua, Arena Ch. U
Maratta: Rome, S. M. degli Angeli
Masolino: Castiglione d'Olona
Mosaic: Ravenna. B
Murillo: Siena Cath. U
Patinier: Vienna Gal. S
Perugino: Rouen Mus.
Perugia Gal.
Foligno
London Nat. Gal.
Pinturicchio: Rome, Sistine Ch.
Raphael: Rome, Vatican (fresco)
Sansovino: Florence, Baptistery (sculpt.) U
Stoss: Cracow, S. Florian (sculpt.) U
Tintoretto: Madrid, Prado, Sparrow, N. T., p. 126
Verrocchio: Florence, Acad. UCMS
Veronese: Florence, Pitti, Sparrow, N. T., p. 127

TEMPTATION (§20)

Botticelli: Rome, Sistine Ch.
Cornicelius: B
Ghiberti: Florence, Baptistery (relief)
Hofmann: B
*Morelli: Naples, Casa Maglione, Sparrow, N. T., p. 132
Perugino: Rome, Vatican
Rivière: Temple, Sacred Art, p. 124
Schaeffer: B
*Tintoretto: Venice, S. Rocco, Sparrow, N. T., p. 131
Tissot: T

MIRACLE AT CANA (§25)

Angelico, Fra: Florence Acad.
Burne-Jones: Biarritz (window)
David: Paris, Louvre. U
Doré: B
Gebhardt, von: (fresco) Loccum. Die Kunst Unserer Zeit, 10 : 106
Giotto: Padua, Arena Ch. P
Padovanino: Venice Acad. U
Steen, Jan: Dresden Gal. U
*Tintoretto: Venice, S. M. d. Salute B

*Veronese: Paris, Louvre. U
Dresden Gal. BS
Milan, Brera

DISCOURSE WITH NICODEMUS (§28)

Francken, Franz: Vienna Gal.
Gebhardt, von: Bl, $6.00
*La Farge: Boston, Trinity Ch.
Müller: B
Rembrandt: P
Tissot: T
*Uhde, von: Die Kunst Unserer Zeit, vol. 17

DISCOURSE WITH THE SAMARITAN WOMAN (§32)

Biliverti: Vienna Gal.
Burne-Jones: London, S. Peters (window)
Caracci: Vienna Gal., Bl, $3.50
Cranach: Berlin Gal.
Doré: B
Dyce, Wm.: Birmingham Gal., Sparrow, N. T., p. 139
Hofmann: BC
*Lippi, Filippino: Venice, Seminario
Moretto: Milan, Morelli Col.
Reni: Paris, Louvre
Richmond: London, Nat. Gal

PREACHING IN THE SYNAGOGUE (§36)

Bida: B
Doré: P
Tissot: T

CALL OF THE FOUR (§38)

Barocci: Brussels Mus.
Basaiti: Venice Acad. US
Burne-Jones: Cheshire, Ferry Ch. (window)
Craeyer, de: Brussels Mus., Sparrow, N. T., p. 144
Doré: B
Duccio: London, Mr. R. Benson
Ghirlandajo: Rome, Sistine Ch. U
Jouvenet: Paris, Louvre
Mantegna: Padua, Eremitani Ch.
Raphael: London, S. Kensington Mus. B
Rubens: Mechelin
Van Dyck: London, Nat. Gal., Sparrow, N. T., p. 144
Vogel: "Miraculous draught." S
Zimmermann: BC

CALL OF MATTHEW AND FEAST IN THE HOUSE OF LEVI (§42)

Bida: B
Moyaert: Brunswick Gal. Bl. $1.50
Skilbeck: Temple, Sacred Art, p. 131
Van Hemessen: Sparrow, N. T., p. 132
Veronese: Venice Acad. US
Paris, Louvre. B
Voenius, Otto: Antwerp Mus.

SERMON ON THE MOUNT (§49)

Angelico, Fra: Florence, S. Marco
Bida: B
Bloch: "Come Unto Me." B
*Dietrich: (Is. 32 : 2) Bl, $1.50–$15.00
Doré: B
*Gebhardt, von: Die Kunst Unserer Zeit, 10 : 99
Hofmann: B
Le June: B
Lorrain: London, Grosvenor Col.
Noack: B
Rosselli: Rome, Sistine Ch.
Tissot: T

THE CENTURION'S SERVANT (§50)

Veronese: Vienna. P
Dresden, Sparrow, N. T., p. 147
Madrid, Prado. S
Munich

RAISING THE WIDOW'S SON (§51)

Caracci: Sparrow, N. T., p. 148
Dobson: Temple, Sacred Art, p. 132
Hofmann: B
Palma: Venice Acad. B
Schurer: Sparrow, N. T., p. 149
Tissot: T

ANOINTING IN THE HOUSE OF SIMON (§53)

Bassano, J: Hampden Court
Champeigne: Paris, Louvre
Cranach: Berlin Mus.
Dirk Bouts: Berlin Gal. S
Froment: Florence, Uffizi
Hofmann: B
Jouvenet: Paris, Louvre
Lanzani: Vienna Gal.
Mabuse: Brussels Mus.
Moretto: Venice, S. M. d. Picta
Rubens: Vienna Gal. W
Petrograd, Hermitage, Bl, $5.00
Tissot: T
*Veronese: Paris, Louvre. B

MARY MAGDALENE (§53)

Allori: Florence, Uffizi
Batoni: Dresden Gal., C Bl. $1.25-$18.00. S
Bellini, G.: Venice Acad. U
*Byzantine: Florence Acad. U
Correggio: Dresden Gal., B Bl. $3.50
Crivelli: Berlin Gal., Bl, $2.50
Dolce: Florence, Uffizi. BC
*Domenichino: Florence, Pitti. B
Edelfelt: S
Giampietrino: Milan, Brera. US
Max: Bl, $1.25, $6.00
Metsys: Antwerp Mus. UM
Berlin Gal., Bl, $2.50
Murillo: Berlin Gal. B

Rembrandt: Brunswick Gal., Bl, $1.50
Reni: Rome, Capitoline
Paris, Louvre. B
Amsterdam, Rijksmus.
Ribera: Dresden Gal.
Robbia, A della: Vald' Ema, Certosa Cloister (relief). U
Rubens: Munich, Alt. Pin.
Scorel: Amsterdam, Rijksmus. S
Titian: Petrograd, Hermitage, Bl, $5.00
Florence, Pitti. S
Van Orley: London, Nat. Gal. U
Veronese: Turin. Sparrow, N. T. p. 152
Viti: Bologna Gal. U

PARABLES BY THE SEA (§57)

Dietrich: "Sower" Bl, $1.25–$6.00
Hofmann: Preaching from Ship. B
*Joy, G. W.: Pearl of Great Price, Sparrow, N. T., p. 155
Millais: Evil One Sowing Tares.
Millet: The Sower. B
Overbeck: The Sower, Sparrow, N. T., p. 154
Robert: The Sower. B
Tissot: Preaching from Ship. T
*Uhde, von: Die Kunst Unserer Zeit vol. 17

STILLING THE TEMPEST (§58)

Delacroix: Sparrow, N. T., p. 156
Dietrich: Bl, $1.50–$36.00
Doré: B
Jalabert: Temple, Sacred Art., p. 140

GADARENE DEMONIACS (§59)

*Rivière: Sparrow, N. T., p. 157

RAISING JARIUS' DAUGHTER (§60)

Comb-Hood: Temple, Sacred Art p. 135
Eeckhout: Berlin Gal., Sparrow, N. T., p. 159
Hofmann: B
Keller: B
*Max: Die Kunst Unserer Zeit 5 : 20, 26
Repin: Petrograd Acad. S
*Richter: Berlin Gal. B Bl. $1.25–$18.00
Tissot: Brooklyn Inst. T
Veronese: Vienna Gal., Bl, $5.00. S

PREACHING TOUR, HEALING SICK, ETC. (§63)

*Aubert: Sparrow, N. T., p. 149
Bida: (Palsy.) B
(Lepers.) B
(Blind.) B
Brueghel: (Blind) Paris, Louvre. U
Dietrich: Dresden Gal., Bl, $1.25–$6.00
Doré: (Demoniac). B
Gebhardt, von: (fresco) Loccum. Die Kunst Unserer Zeit, 10 : 102
Goodall: Temple, Sacred Art, p. 129
Hofmann: (Sick.) B
(Raising dead). P
Plockhorst: (Consoler). B
*Rembrandt: U
Rosselli: (Lepers) Rome, Sistine Ch.
Schaeffer: (Consoler). B
Schönherr: B
Tissot: Brooklyn Inst. T
Uhde, von: Die Kunst Unserer Zeit, vol. 17
Unknown: Ten Lepers. B
Van Dyck: London, Buckingham Pal., Sparrow, N. T., p. 164
Van Leyden: Petrograd, Hermitage. S
Zimmermann: (Consoler). B

DEATH OF JOHN THE BAPTIST (§65)

Civitale, M.: Lucca Cath. U
Donatello: Siena, S. Giovanni (relief). U
Gebhardt, von: "John sends to J." Die Kunst Unserer Zeit, 10 : 94
Ghiberti: Siena, S. Giovanni (relief) U
Giotto: Florence, S. Croce. U
*Lippi, Filippo: Prado Cath. U
Luini: Florence. Sparrow, N. T., p. 142
Masolino: Castiglione d' Olona Baptistery. U
Metsys: Antwerp Mus. U
Moreau: Paris, Luxembourg. U
Puvis de Chavannes: New York, Metro. Mus.
Reni: Rome, Corsini Gal. B
*Rochegrasse: Salome dancing, Temple, Sacred Art, p. 138
Sarto, del: Florence, Scalzo. U
Titian: Venice, S. Giovanni Elymos. U

FEEDING THE FIVE THOUSAND (§66)

Murillo: Seville. B

JESUS WALKING ON THE WATER (§67)

Gaddi: Florence, S. M. Novella. P
Ghiberti: Florence Bapt. (relief)
Giotto: Rome, St. Peters (mosaic) P
*Jalabert: Sparrow, N. T., p. 159
Lanfranco: Sparrow, N. T., p. 160
Plockhorst: BS

THE SYROPHŒNICIAN WOMAN (§70)

Vecchio, Palma: Venice Acad., Sparrow, N. T., p. 160

Peter's Confession (§75)
Perugino: Rome, Sistine Ch. U
Schwartz, A.: B

THE TRANSFIGURATION (§§77, 78)
Angelico, Fra: Florence, S. Marco.
Florence Acad.
Bellini: Naples Mus., Sparrow, N. T. p. 167
Ghiberti: Florence Bapt. (relief). U
*Perugino: Perugia, Cambio.
Perugia Gal.
Raphael: Rome, Vatican Gal. B
Savoldo: Florence Uffizi
Milan, Ambrosiana
Tintoretto: Brescia, S. Afra
Titian: Venice, S. Salvatore

WOMAN TAKEN IN ADULTERY (§83)
*Anderson, A.: Sparrow, N. T., p. 171
Cranach: Munich, Alt Pin. U
Dresden Gal.
Francken II: Dresden Gal.
Gebhardt, von: (fresco) Loccum. Die Kunst Unserer Zeit 10 : 106
Hofmann: Dresden Gal. B
Lotto: Paris, Louvre
Loreto
Marconi: Rome, Corsini Gal.
Berlin Gal.
Padovanino: Vienna Gal.
Palma: Rome, Capitoline
Poussin: Paris, Louvre
Rembrandt: London, Nat. Gal., Bl. $5
Rubens: Leigh Court, Eng.
Munich, Alt Pin. S
Siemiradski: Paris, Louvre
Tintoretto: Venice, Acad.
Dresden Gal.
Milan, Archduke's Pal.
Budapest. S
Tissot: Brooklyn Inst. T
Titian: London, Duke of Westminster Col., Sparrow, N. T., p. 170
Vienna Gal., Bl. $5.00
Van der Werff: Munich, Alt Pin.

THE GOOD SAMARITAN (§88)
Bassano, F: Berlin Gal.
Bassano, J.: Vienna Gal.
London, Nat. Gal.
Dupain, E.: B
Henner: P
Penrose: Temple, Sacred Art, p. 141
Plockhorst: B, Bl. $1.25–$12.00
Rembrandt: Paris, Louvre
Veronese: Dresden Gal.

VISIT TO MARY AND MARTHA (§89)
Allori: B
Burnand: Phila., Bethany Ch., Bl. $1.25–$6.00
Eichstadt: B
Dietrich: Bl. $1.25–$6.00
Hofmann: B
Jouvenet: Paris, Louvre
Joy, G. W.: (Mary) Sparrow, N. T., p. 171
Lesueur: Munich
Siemiradski: B
Sinkel: Bl., $1.25–$6.00
Steenwyck: Paris, Louvre
Velasquez: London, Nat. Gal.

PARABLE OF THE LOST SHEEP (§102)
Dietrich: Bl. $1.25–$18.00
Dobson: B
Molitor: B
Mosaic, fifth cent: Ravenna. U
Murillo: Madrid, Prado. B
Madrid, Museum. B
Plockhorst: B
Schönherr: B
Soord: T-P

PARABLE OF THE LOST MONEY (§102)
Millais: B

PARABLE OF THE PRODIGAL SON (§102)
Batoni: Vienna Gal., Sparrow, N. T. p. 183
*Bechingham, A.: Royal Acad exhib., 1893
Dubufe: New York, Adolf Strauss Col. B
Dürer: (engr.), U
Francken II: Paris, Louvre
Gebhardt, von: Die Kunst Unserer Zeit, 1908
Greuze: P
Guercino: Vienna Gal.
Holbein: Liverpool, Walker Gal.
Hunt, W. M.: Boston, Mus. F. A.
Jordaens: Dresden Gal.
Kugelgen, von: Dresden Gal.
Molitor: B
Murillo: London, Sutherland Col.
Madrid, Prado
Puvis de Chavannes:
Rembrandt: Petrograd, Hermitage
Rodin: (statue) Paris
Rosa, Salvator: Petrograd, Hermitage
Rubens: Dresden Gal.
*Swan: Temple, Sacred Art, p. 146
Teniers: Paris, Louvre, Sparrow, N. T., p. 182
Tissot: Brooklyn Inst. T
(series) Paris, Luxembourg
Van Hemessen: Brussels Mus.
Watts, G. E.: Sparrow, N. T., p. 185

PARABLE OF DIVES AND LAZARUS (§103)
Bassano, J.: Vienna Gal.
Bonifazio: Venice Acad.

Doré: B
Teniers: London, Nat. Gal.
*Veronese: Venice, Acad.

RAISING OF LAZARUS (§105)

Angelico, Fra: Florence Acad. M
*Bassano, L.: Venice Acad.
Bonifazio II: Paris, Louvre
Froment: Florence, Uffizi
Garofalo: Ferrara Gal.
Gebhardt, von: Die Kunst Unserer Zeit 10 : 110
Ghiberti: Florence Bapt. (relief). U
Giotto: Padua, Arena Ch. U
Guercino: Paris, Louvre
Jouvenet: Paris, Louvre
Mabuse: Busssels Mus.
Outwater: Berlin Gal.
*Piombo, S.: London, Nat. Gal. B
Rembrandt: New York, Yerkes Col.
Rivière: Temple, Sacred Art, p. 148
Rubens: Berlin Gal. BS Bl, $5.00
Tanner, H. O.: Paris, Luxembourg
Tintoretto: Venice, S. Rocco
London, Dorchester House
Vedder: (head of L) Chicago, Stone Col.
Vischer, P.: Regensburg Cath. U
Voenius: Antwerp Cath.

PARABLE OF THE PHARISEE AND THE PUBLICAN (§109)

*Tissot: Brooklyn Inst. T

CHRIST BLESSING LITTLE CHILDREN (§111)

Ballheim: B
Bourdon: Paris, Louvre
Burne-Jones: Brampton Ch. (window)
Eastlake: Manchester Gal.
Fugel: S
Hofmann: B
Pfannschmidt: Bl, $1.25–$3.50
Plockhorst: B
Rembrandt, School of: London, Nat Gal. P
*Roederstein: Sparrow, N. T., 123
Uhde, von: Leipsic Mus.
Vorgel: B

THE RICH YOUNG RULER (§112)

Gebhardt, von: Die Kunst Unserer Zeit, 10 : 94
Hofmann: BC
Tissot: Brooklyn Inst. T
Watts: London, Tate Gal.

BLIND MEN NEAR JERICHO (§115)

Poussin: Paris, Louvre
Van Leyden, L.: Petrograd, Hermitage

TRIUMPHAL ENTRY (§119)

Angelico, Fra: Florence Acad. M
Deger: B, Bl. $1.50–$12.00
Doré: BC
Dubufe: Sparrow, N. T., 103
Duccio: Siena Cath. U
Dürer: Little passion series
Eastlake: London, Nat. Gal. B
Flandrin: Br I
Gérôme: Sparrow, N. T., 203
Giotto: Padua, Arena Ch. U
Hofmann:
Hogarth: Passion series

CLEANSING THE TEMPLE §§27 121)

Bonifazio: Venice, Ducal Pal.
Dürer: Little passion series
*Gebhardt, von: (fresco) Loccum: Die Kunst Unserer Zeit, 10 : 102
Ghiberti: Florence, Bapt. (relief)
Giordano: Naples, S. Gerolemini
Giotto: Padua, Arena Chapel
Greco, Il.: London, Nat. Gal. S
Hofmann: B
Kirchbach: B
Rembrandt: (etching)
Tissot: Brooklyn Inst. T
Venusti: London, Nat. Gal. U

PARABLE OF THE VINEYARD (§124)

*Rembrandt: Petrograd, Hermitage. Bl. $2.50
Melville: B

PARABLE OF THE GREAT SUPPER (§124)

Burnand; Br. F.I.E.

THE TRIBUTE MONEY (§125)

Bida: B
*Massaccio: Florence, Brancacci Ch. U
*Rembrandt: (etching) Sparrow, N. T. 207
Rubens: Paris, Louvre
Titian: Dresden Gal. BC Bl, $15.00. S

THE WIDOW'S MITE (§128)

Bida: B

PARABLE OF THE WISE AND FOOLISH VIRGINS (§131)

Piloty: N. Y., Metro. Mus. BC
*Strudwick: Temple, Sacred Art 154

CORRUPTION OF JUDAS (§132)

Giotto: Padua, Arena Ch. U
Prell: Berlin Gal. P

THE LAST SUPPER (§133)

Angelico, Fra: Florence Acad. M
Bida: B
Bonifazio II: Florence, Uffizi
Venice, S.M. Mater Dom.
Burnand: Bl, $2.00–$36.00
Duccio: Siena Cath.
Dürer: Basel Gal.

Ferrarese: London, Nat. Gal.
Ferrari: Milan, S. M. d. Passione
Gaddi: Florence, S. M. Novella. P
Gebhardt, von: B. Bl, $2.00–$18.00
Ghiberti: Florence Bapt. (relief)
Giotto: Padua, Arena Ch. U
Hofmann: B
Holbein: Basel Gal.
Justus of Ghent: Urbino Gal. U
Raphael: Florence, Sant' Onafrio or Rome, Vatican. P
Riemenschneider: Rothenburg, St. James Ch. (sculp.) U
Rosselli: Rome, Sistine Ch.
Rubens: Milan, Brera. U
Sarto, del: Florence. S. Salvi. UC
Schoenfelein: Berlin Gal.
Unknown: Florence, Egyptian Mus. C
Tiepolo: Paris, Louvre. U
Tintoretto: Venice. S. Rocco. U
Venice, Giov. Mag., Sparrow, N. T., 215
Venice, SS. Protasio e Gervasio
Venice, S. Paulo
Venice, S. Stephano
Uhde, von: Bl, $6.00
Vicenti: Madrid, Prado. S
Vinci, da: Milan. S. M. d. Grazie. U. Bl, $1.50–$18.00
Zimmermann: B

WASHING THE DISCIPLES' FEET (§133)

Angelico, Fra: Florence Acad.
Bida: B
Brown, F. M.: BS
Cranach: Berlin Gal.
Duccio: Siena Cath.
Dürer: Little passion series
Francken II: Berlin Gal.
Ferrari: Varallo. S. M. d. Grazie
Ghiberti: Florence, Bapt. (relief)
Giotto: Padua, Arena Ch.
Morando: Verona Gal.
Tintoretto: London, Nat. Gal.

THE AGONY IN GETHSEMANE (§136)

Bacon:
Basaiti: Venice Acad.
Bassano: Petrograd, Hermitage
Bellini: London, Nat. Gal.
Berna: S. Gimigniano. M
Bruni: Petrograd, Hermitage
Correggio: London, Nat. Gal., Sparrow, N. T., 233
London, Apsley House
Cranach: Berlin Gal.
Dolce: Florence, Pitti
Duccio: Siena Cath. U
Dürer: Little passion series
Ferrari: Varallo
Francken II: Berlin Gal.
Giotto: Florence, Uffizi
Greco, Il: Budapest. S
Herbert: Paris, Luxembourg
Hofmann: B. Bl, $1.50–$18.00
Jalabert: B
Liska: B
Mantegna: London, Nat. Gal.
Murillo: Paris, Louvre
Noack: P
Perugino: Florence Acad. U
Schoenfelein: Berlin Gal.
Schongauer:
Spagna, Lo.: London, Nat. Gal.
Tissot: Brooklyn Inst. T
Tintoretto: Venice. S. Rocco
Van Leyden: Passion series

BETRAYAL AND ARREST (§137)

Angelico, Fra: Florence Acad. M
Florence, S. Marco. Sparrow, N. T., 238
Duccio: Siena Cath.
Dürer: Greater passion series
Little passion series
Geiger: B
Ghiberti: Florence Bapt. (relief)
Giotto: Padua, Arena Ch. U
Hofmann: Darmstadt Mus., B
Mosaic: Ravenna, S. Apollinare
Van Dyck: Madrid, Prado, U, Bl. $5.00

TRIAL BEFORE THE JEWISH AUTHORITIES (§138)

Angelico, Fra: Florence Acad. M
Duccio: Siena Cath.
Dürer: Little Passion series
Giotto: Padua, Arena Ch.
Holbein: (drawing) Basel Mus.
Unknown: B
Van Leyden: Round passion series

REMORSE OF JUDAS (§138)

Armitage: London, Tate Gal. S
*Meyer: Die Kunst Unserer Zeit 5 : 44
*Dollman: Temple Sacred Art, 165

PETER'S DENIAL (§138)

Angelico, Fra: Florence Acad. M
Dietrich: Bl, $1.25–$6.00
Harrach: B
Ribera: Seville Cath.
Teniers: Paris, Louvre. U
West: Hampton Court, Eng.

TRIAL BEFORE PILATE (§139)

Cagliari: Venice Acad.
Ciseri: Rome, Nat Gal., BC ("Ecce Homo")
Doré: B
Duccio: Siena Cath.
Dürer: Little passion series
Hofmann: P

Holbein: (drawing) Basel Mus.
Multscher: Berlin Gal. S
Munkacsy: Philadelphia, J. Wanamaker, BC
Rembrandt: London, Nat. Gal., Bl, $2.50
Schiavone: Naples Gal.
*Schongauer: Brussels Mus. U
Tintoretto: Venice, S. Rocco. U
Tissot: Brooklyn Inst. T

TRIAL BEFORE HEROD (§139)

Duccio: Siena Cath. Hurll, p. 270
Dürer: Little passion series

SCOURGING, MOCKING, "ECCE HOMO" (§§138, 139)

Angelico, Fra: Florence Acad. M
Antonelli da Messina: Venice Acad U
Borgognone: Milan, Brera
Botticini: Vienna, Belvedere
Brüggemann: Schleswig Cath. U
Cigoli: Florence, Pitti, Sparrow, O. T., iii : 52
Cima da Conegliano: London, Nat. Gal. U
Correggio: London, Nat. Gal.
Dolce: Rome, Corsini Gal. C
Duccio: (three scenes) Siena Cath.
Dürer: Little passion series
Ferrari: Varallo
Gelder, de: Dresden Gal.
Giotto: Padua, Arena Ch.
Hofmann: B
Holbein: (drawing) Basel Mus.
Lesueur: Paris, Louvre
Luini: Milan, Monast. Maggiore.
Mabuse: Antwerp Mus. U
Mazzolino: Dresden Gal.
Morales: Rome, Corsini Gal. S
Morelli: Berlin, Seeger Gal. S
Murillo: Paris, Louvre
Madrid, Prado, Bl, $1.50
Mignard: B
Piombo: Rome, S. Pietro in Mont.
Pollaiuolo: Florence, Pitti
Rembrandt: Darmstadt Gal. S
Reni: (two pictures) Dresden Gal. B C Bl, $1.25–$5.00 S
Rome: Corsini Gal. B
London: Nat. Gal., Bl, $3.50
Rudinoff: S
Signorelli: Milan, Brera
Sodoma: Siena Acad. U
Solario: Milan, Poldi Pezzoli. US
Tintoretto: Venice, S. Rocco.
Titian: Venice, Imp. Gal. US
Madrid, Prado.
Paris, Louvre. U
Munich, Alt. Pin. S
Van der Werff: Munich Gal.
Van Dyck: Berlin Gal., U. Bl, $5.00
Van Leyden: (two series) round passion
Velasquez: London, Nat. Gal., Bl, $5.00
West: Phila., Acad. Fine Arts.

JOURNEY TO CALVARY

*Aertszen: Berlin Gal.
Angelico, Fra: Florence Acad.
*Beraud: (Paris Salon, 1894) Br
Bouguereau: Sparrow, N. T., 251
Brueghel: Vienna Gal., Bl, $3.50
Cariani: Vienna Belvedere
Crespi: B
Doré: B
Duccio: Siena Cath.
Ghiberti: Florence Bapt. U
Giorgione: Boston, Mrs. J. Gardner U
Giotto: Padua, Arena Ch.
Greco, Il: Munich, Alt. Pin. S
Hofmann: B
Ittenbach: Berlin Gal.
Veronica's Handkerchief, Bl, $1.25–$4.50
Juanes: Madrid, Prado
Kraft: (sculpt.) Stations of the Cross, 1, 2, 6, 7. U
Lesueur: Paris, Louvre. S
Master of Flemalle: "Veronica's Handkerchief," Frankfort Art Inst. S
Max, G.: "Veronica's Handkerchief"
Morando: Verona Gal.
Morales: Paris, Louvre.
Palmezzano: Berlin Gal.
Piombo: Petrograd, Hermitage
Dresden Gal.
Ribera: Vienna Gal., Bl, $5.00
Raphael: Madrid, Prado. C S
Romano, G: "Lo Spasimo" Madrid, Prado, BC, Bl, $5.00–$15.00
Rubens: Brussels Mus.
*Thiersch: B
Tiepolo: Venice, S. Alvise. U
*Tintoretto: Venice, S. Rocco
Titian: Madrid, Prado.
Petrograd, Hermitage
*Unknown, 14th Cent.: Florence, S. M. Novella. U
Van der Meire: Antwerp Mus. U
Van Leyden: Round passion series
Veronese: Paris, Louvre

CRUCIFIXION (§140)

Angelico, Fra: Florence, S. Marco U
Bonat, L.: C
*Bulleid: Bl, $1.25–$2.00
*Burne-Jones: Birmingham, S. Philip's (window), Sparrow, N. T. 260
Cano: Madrid, Prado. U
Carrière: Paris, Luxembourg

Cranach: Weimar, Stadt Kirche. U
David: Berlin Gal., Bl, $3.50
Deger: Bl, $1.25–$3.50
Delacroix: Sparrow, N. T., 261
Delaroche: "Good Friday," Temple Sacred Art, 166
"Night of the Crucifixion," Temple Sacred Art, 172
Dürer: Dresden Gal. U
Greater passion series
Lesser passion series
Eakins: Phila. Acad. F. A.
Francia: Paris, Louvre
Furst: B
Gaddi: Florence, S. M. Novella
*Gérôme: P
Ghiberti: Florence Bapt. (relief)
Giottino: Florence, S. M. Novella U
Giotto: Padua, Arena, Ch. U
Hofmann: B
Lebrun, C.: Paris, Louvre. U
*Luini: Lugano
*Mantegna: Paris, Louvre, Sparrow, N. T., 35
Martini: Florence, S. M. Novella B
Messina: London, Nat. Gal. M
Mosaic: Venice, S. Mark.
Marot: Petrograd. M
Murillo: Petrograd, Hermitage, Bl, $2.50
Madrid, Prado, Bl. $5.00
Munkacsy: Phila., J. Wanamaker. B
Nuremberg Master: Berlin Gal. U
Perugino: Florence, S. M. Mad. dei Pozzi. U
Petrograd. M
Piglhein: "Moritur in Deo"
Pizano, G.: Pisa Mus. (relief) U
Prud'hon: Paris, Louvre. U
Plockhorst: Bl, $1.25–$18.00.
Raphael: London, Mr. Du Mont. M
Reni: Rome, S. Lor. in Lucina. B
Rubens: Antwerp Mus. U
Paris, Louvre. B
"Elevation" Ant. Cath.
Schmalz: "Return from Calvary"
Schülein: (sculpt.) Trefenbroun, Abbey Ch. U
Squarcione: Pesaro, Ateneo. U
Tintoretto: Venice, S. Rocco. U
Venice, S. Cassanio, Sparrow, N. T., 256
[Venice, Acad.]
Trubner, Wm.: S.
Unknown, 8th Cent. (fresco): Rome, S. M. Antiqua. U
12th Cent. (fresco): Florence Acad. U
Van der Weyden, R.: Madrid Prado
Vienna Gal. S
Van Dyck: Antwerp Mus. U
Naples Mus. B
Vienna Gal., M. Bl, $5.00
Velasquez: Madrid, Prado, Bl, $5.00
Wolgemut: Munich, Alt Pin. U

THE DEPOSITION (§141)

Angelico, Fra: Florence Acad. M
Bartolommeo: Florence, Pitti. UM
Correggio: Parma Gal. UC
Dürer: Munich. Alt. Pin. U
Garofalo: Rome, Borghese Gal. U
Giottino: Florence, Uffizi. U
Haarlem, Gerrit von: Vienna Gal. Bl, $5.00
Master of Cologne: Paris, Louvre. U
Perugino: Florence, Pitti. U
Rembrandt: London, Nat. Gal. Bl, $2.50
Munich, Alt Pin. US
Petrograd, Hermitage, Bl, $5.00
Rubens: Antwerp Cath. BC
Petrograd, Hermitage, Bl., $5.00
Tintoretto: Venice Acad. U
Van der Weyden: Madrid, Prado. U Bl, $5.00
Madrid, Escorial
Volterra: Rome: S. Trin. del Monte. B

THE ENTOMBMENT (§141)

*Angelico Fra: Florence Acad.
Brown, F. M.: London, Leyland Col. Sparrow, N. T.
Caravaggio: Rome, Vatican. U
Ciseri: Locarno. Mad. del. Sasso
Crivelli: Rome, Vatican
Carpi, da: Florence, Pitti
Duccio: Siena Cath.
Dürer: Nuremberg Mus.
Little passion series
Francia: Bologna. B
London, Nat. Gal.
Gaddi: Florence Acad.
Hofmann: B
Lippi Filippo: Florence, Uffizi
Marconi: Venice Acad.
Metsys: Antwerp Gal. U
Michelangelo: London, Nat. Gal. U
Morando: Verona Gal.
Pfannschmidt: B
Piglhein:
Pisano, N.: (relief) Lucca.
*Raphael: Rome, Borghese Gal. UMS
Rembrandt: Dresden Gal. U Bl, $5.00
Sarto, del: Florence, Pitti. C
*Titian: Paris, Louvre. B
Uhde, von: Die Kunst Unserer Zeit. vol. 17
Van der Weyden: London, Nat. Gal. Bl, $5.00
Florence, Uffizi. S

THE PIETÀ (§141)

Bartolommeo: Florence, Pitti. BS
Bellini: Berlin Gal. Bl, $5.00
Milan, Brera. UM
Milan, P. Pezzoli. M

Bernini: (sculp.) Rome, St. John Lateran. U
Botticelli: Munich Gal.
Bouguereau: P
Cano: Madrid, Prado. Bl, $4.50
Caracci: Naples Gal.
Paris, Louvre
Delacroix: Boston, Mus. F. A.
De la Roche: Boston, Mus. F. A.
Francia: London, Nat. Gal. UMS
*Gebhardt, von: Die Kunst Unserer Zeit, 10 : 99
*Giotto: Padua, Arena Ch. U
Holbein: Basel Mus. U
Klinger, M.: Bl. $1.25–$6.00
Mantegna: (engraving) Milan, Brera U
Metsys: Munich, Alt Pin. S
*Michelangelo: (sculpt.) Rome, St. Peters. PC
Morales: Madrid, Academy St. Ferd.
Piombo: Berlin Gal. Bl, $5.00
Poussin: Munich Gal.
Ribot: S
Reni: Bologna Gal.
Santi: Urbino Inst. F. Arts
Sarto, del: Vienna Gal. Bl, $5.00
Tintoretto: Milan, Brera. S
Titian: Venice Acad. U
Vienna Gal. Bl, $5.00
Van der Goes: Vienna Gal. Bl, $2.50
Van Dyck: Antwerp Mus. (?) U
Antwerp Mus. M
Madrid, Prado. Bl, $5.00
Berlin Gal. Bl, $5.00
Veronese: Petrograd, Hermitage. S

RESURRECTION (§143)

Angelico, Fra: Florence. S. Marco
Bartolommeo: Florence, Pitti. B
Bellini: Berlin Gal. Bl, $5.00. S
Burne-Jones: (window) Hopton, Eng.
Caracci: Paris, Louvre
Correggio: (fresco) Parma Cath. U
Del Garbo: Florence Acad.
Dietrich: Bl, $1.25–$6.00
Duccio: Siena Cath.
Dürer: Greater passion series
Lesser passion series
Francesca: San Sepolcro Mus. U
Gaddi: Florence Acad.
Ghiberti: Florence, Bapt. (relief)
Ghirlandajo: Berlin Gal.
*Giotto: Padua, Arena Ch.
Hofmann: B
Mantegna: Tours Mus.
London, Nat. Gal.
Memling: Lübeck
Noack: B
Perugino: Rome, Vatican
Plockhorst: B
Pinturicchio: Rome, Vatican
Robbia, L della: (relief) Florence Cath.
Schönherr: B
Signorelli: Orvieto Cath. U
Thompson: B
Tintoretto: Venice, S. Rocco
Titian: Brescia, SS. Nazero e Celso. U
Uhde, von: P
Unknown: Florence, S. M. Novella. B
Vinci, da: Berlin Gal.
Vivarini: Venice, S. Giov. in Bragora

HOLY WOMEN AT THE TOMB (§143)

Angelico, Fra: Florence Acad. S
Florence, S. Marco
Bouguereau: B
Burne-Jones: P
Caracci: Castle Howard, Eng.
Carlovingian ivory: B
Duccio: Siena Cath. M
Ender: Molde, Norway. B
Goltz: P
Hofmann: B
Lafarge: (fresco) N. Y., Ch. of St. Thomas
Master Lyversberg Pas: Cologne Mus. U
Peschel: B
Pfannschmidt: B
Plockhorst: BC
Schaeffer: B
Spurgenberg: B
Van Eyck, H.: Richmond, Cook Col. U

CHRIST APPEARING TO MARY MAGDALENE (§143)

Angelico, Fra: Florence, S. Marco U
Florence Acad. M
Baroccio: Florence, Uffizi. U
Burne-Jones: England, Mrs. Williams P. Bl, $3.50
Caracci: Petrograd, Hermitage
*Correggio: Madrid, Prado. Bl, $5.00. S
Credi, di: Paris, Louvre. U
Florence, Uffizi
Duccio: Siena Cath.
*Giotto: Padua, Arena Ch.
Giovanni di Milano: Florence, S. Croce. U
Henner: N. Y. Metrop. Mus. U
Lippi, Filippino: Venice, Seminario
Mantegna: London, Nat. Gal.
Max. G.: Die Kunst Unserer Zeit, 18 : 209
Schongauer: P
Titian: London, Nat. Gal.
Uhde, von: "Easter morning." Bl, $5.00. S

PETER AND JOHN (§143)

Burnand: Paris, Luxembourg. S

DESCENT INTO LIMBO

Angelico Fra: Florence Acad. U
*Skovgaard: Zeitschrift für bildener Kunst, 19 : 149

WALK TO EMMAUS, AND SUPPER (§145)

Angelico, Fra: Florence, S. Marco
Bartolommeo: Florence, S. Marco. U
Bellini: Venice, S. Salvatore. P
Carpaccio: Venice
Craeyer, de: Berlin Gal.
Dagnan-Bouveret: P
Duccio: Siena Cath.
Eichstadt: Bl, $1.25–$6.00
Furst: B
***Girardet:** (walk)
(supper) Sparrow, N. T., 277
Hofmann: B
*L'Hermitte: Boston, Mus. F. A. B
("A Friend of the Lowly") N. Y. Metro. Mus. C
Marziale: Venice Acad.
Melchers: Essen, Krupp Gal. S
Melloni: London, Nat. Gal.
Moretto: Brescia, Martinengo Col. U
Müller, C.: B. Bl, $1.50–$12.00
Palma (Vecchio): Florence. Pitti
Plockhorst: B
Rembrandt: Paris, Louvre. P
Romanino: Brescia, Mart. Col. U
Rubens: Madrid, Prado
Sant and Roberts: Temple Sacred Art, 177
Titian: Paris, Louvre. B
Uhde, von:
Veronese: Paris, Louvre. P
Dresden Gal.

APPEARANCE TO THOMAS (§147)

Bacon: "Peace be unto you" Temple Sacred Art, 179
Brüggemann: (sculpt.) Schleswig Cath. U
Cima da Conegliano: Venice Acad. U
London, Nat. Gal.
Duccio: Siena Cath.
Dürer: Little passion series
Guercino: Rome, Vatican. B
Lippi, Filippino: P
Morando: Verona Gal.
Rembrandt: Petrograd, Hermitage. Bl., $3.50
Rubens: Antwerp Gal.
Salviati: Paris, Louvre.
Van Dyck: Petrograd, Hermitage, Bl. $5.00
Verrocchio (sculpt.), Florence, Or San Michele. U
Zimmermann: Die Kunst Unserer Zeit, 4 : 18

CHARGE TO PETER (§148)

Perugino: P
Raphael: London, S. Kensington Mus. B

ASCENSION (§150)

Biermann: B. Bl. $1.25 $4.50
Brunkal: Bl, $1.25–$6.00
Correggio: Parma, S. Giov. Evang.
Dürer: Little passion series
Giotto: Padua, Arena Ch.
Hofmann: B
*La Farge: (fresco) N. Y. Ch. of Ascension
Mantegna: Florence, Uffizi
Pacchiarotto: Siena. B
Perugino: Lyons Mus.
Rembrandt: Munich Gal. Sparrow, N. T., p. 283
*Robbia, Luca della: (relief), Florence Cath. U
Verna
Tintoretto: Venice, S. Rocco
Uhde, von: Die Kunst Unserer Zeit, 17 : 24
Van der Werff: Sparrow, N. T., 282
Wouverman: Brunswick Gal. Bl $1.50

LAST JUDGMENT

Angelico Fra: Florence Acad. U
Berlin Gal. Bl, $5.00
Bartolommeo Fra: Florence Hosp. S. M. Nuova
(drawing) Florence, Uffizi. U
Leighton: "And the Sea gave up its Dead," London, Tate Gal. Bl, $6.00–$24.00
Michelangelo: Rome, Sistine Ch. BC
Orcagna: Florence, S. M. Novella. U
Rubens: Munich, Alt Pin. US
Signorelli: Orvieto Cath. U
*Unknown: Pisa, Campo Santo. U
14th cent. (sculpt.): Orvieto Cath. U

FACE OF CHRIST

Angelico Fra: Florence, S. Marco (Christ as Pilgrim) U
Florence, S. Marco (with symbols of passion) M
Orvieto Cath. (Christ enthroned)
Baroccio: ("Il Salvatore") Florence, Pitti
Beraud: Bl, $1.25–$6.00
Bida: B
Burnand: detail of "Prayer after Last Supper." Bl, $3.50
*Burton: "The World's Ingratitude." Temple Sacred Art, 163
Caracci: Dresden Gal.
Correggio: Parma, S. Giov. Evang .U
Heck, R.: P
Hofmann: "Christ and the Rich Ruler." C
"Come unto me." P

Massaccio: Florence, Ch. of Carmine, "Tribute Money." U
Michelangelo: (sculpt.) Rome, Ch. of the Minerva. PC
*Mosaic: Venice: St. Mark's. U
Melozzo da Forli: Rome, Ch. of SS. Apostoli. U
Orcagna: Florence, S. M. Novella (Christ enthroned). U
Raphael: "Transfig." Rome, Vatican. U
"Dispute of the Sacrament," Rome, Vatican. U
Rubens: Munich, Alt. Pin. "Four Penitents." U
Sarto, del: Florence, Ch. of Annunziata
Thorwaldsen: (sculp.) B
Titian: Florence, Pitti
Unknown: (13 cent. sculpt.): Wechselburg Castle. U
(14 cent. Ger.): Nuremberg. U
Van Eyck: Ghent. U
Vinci, da: (drawing) Milan, Brera
Viti: Brescia. U

MISCELLANEOUS

Brunkal: "Come unto Me" Bl, $1.25–$6.00
*Burne-Jones: Mosaic, "Tree of Life" Rome, American Ch., Sparrow, O. T., 3 : 54
Dietrich: "Christ's Call to the Sick and Weary," Bl, $1.50–$6.00
"Behold I stand at the Door," Bl, $1.25–$6.00
Dobson: "Peace be to this Home" P
Hofmann: "Omnipresence of Christ," B
"Behold I stand at the Door," B
Hunt, Holman: "Light of the World" BC
Noack: "Christ on Mt. Olivet," B
*Pauwels: "The Prince of Peace" Bl, $1.50–$6.00
Schonherr: "Behold I stand at the Door," B
Uhde, von: "Come Lord Jesus be our Guest." S

DIRECTIONS FOR STUDY

1. Set aside a definite time for study each week; let nothing encroach upon it. If possible let this time be Sunday afternoon or evening so that the theme may be in your thought all the week. Truth comes by pondering. If the consecutive hour is not possible, take ten minutes a day.

2. Read first the scripture passage on which the lesson is based.

3. Look up the life of the artist in this book.

4. The important part of the work is the *study of the pictures.*

   a. Examine the details of the picture so thoroughly that you can shut your eyes and still see them all.

   b. Ask yourself, "What does this picture say to me? What does the artist make me feel or understand?" If the picture is truly great it has a religious message, i. e., it suggests a relation between this present world and the spiritual world.

   c. Now take the questions one at a time and try to think out the answers. Don't be discouraged if answers do not suggest themselves immediately. Go back to the unanswered ones several times.

   d. The questions may or may not have modified your understanding of the picture. What is now your feeling about the artist's message?

5. If you have time, look up the references to the artist given in the biographical sketch and one or all of the Special Topics. Such work ought to enlarge and deepen your conceptions not only of the person and work of Christ, but of the meaning of life. Make notes of whatever specially interests you and report to the class. Keep your notes in definite and permanent form; they may be useful to you some day.

6. In class be ready to suggest new questions that will add clearness to the study, and tell the class the thoughts you have had. No one person can see all the meaning in a great picture; the class needs your point of view.

7. Be perfectly sincere in your judgments. Do not admire just because others do. The aim of this study is not to teach you to gush, but to understand and feel.

Chapter I

THE ANNUNCIATION

PICTURES FOR STUDY

Fra Angelico: Annunciation
Crivelli: Annunciation
Rossetti: "Ecce Ancilla Domini"
Murillo: Immaculate Conception

THE story of the miraculous conception of Jesus is found in only two gospels: Mt. 1:18–25, in which the announcement is made to Joseph, and Lk. 1:26–38, in which the angel visits Mary. Nowhere else in the New Testament are the incidents in any way referred to. The pictures that follow are based upon the story in Luke.

The narrative is singularly reticent about details. We are told that the place was Nazareth, but we are not told the year, the season, the time of day, how old Mary was, what she was doing, whether she saw the angel or what Gabriel looked like. These deficiencies have been made good by the pious imaginings of later generations. We learn, for example, in the apocryphal Gospel of James that Mary was drawing water from the spring when Gabriel appeared. St. Bernard says that she was reading from the prophet Isaiah, and an early biographer of Mary says that the angel filled the room with a great light. The Protevangelium of James tells us that she had been chosen by lot one of seven to spin the royal purple for a new curtain of the Temple, and the announcement was made while she was at work.

The good monks of Nazareth, both of the Latin and of the Greek rite, have located the scene for us. The Roman Catholics place it in a cave now under the high altar in their church of the Annunciation. A broken ancient pillar marks the spot where Mary stood, and another the position of Gabriel. The Orthodox Greeks, on the other hand, venerate a spot under the altar of their church of St. Gabriel just where the spring that supplies the village issues from the base of the hill. These conflicting traditions and the conflicting beliefs that Christians of all ages have held need not trouble us. They all witness to the central fact that once in this little town the life of God and the soul of man met, and history became different. The ages have not been able to forget that somehow the Incarnation shows at once God's willingness to save and the historic fact that in Christ he has made salvation possible.

The artists have given us scores of Annunciations of all degrees of excellence and insight. In general, the older ones are more theological, the later ones more human. Contrast for example, Bonfigli or Albertinelli or Fra Filippo Lippi, none of them lacking in human quality, with the Rossetti or the sweet waking-dream of Hacker, and the difference will be at once apparent. The pictures are an index of the changed emphasis in our day from dogma to life.

FRA ANGELICO: THE ANNUNCIATION

FRA ANGELICO (1387–1455)

Original: a fresco, 91 x 117 ″, in the upper corridor of the monastery of San Marco, Florence, Italy.

Reproductions: In color: The Arundel Society, No. 61. Chromo-lithograph.

Medici Society Print, Chromo-lithograph, 17¾ x 23 ″. No. LVIII. $9.50. O. M. C. Chromo-lithograph. No. 283.

What kind of building is this? Of what country? What is the season? Why did not the painter use Nazareth for a background? Why is his background so different from all others? Does the use of an unhistorical setting prevent a true interpretation of the event?

Why are there only two persons represented? (Contrast Crivelli.) Why is the fence there? Of the two figures, which is the more important? Study the composition and tell in how many ways the artist has indicated this.

Compare other pictures and notice here the absence of lilies, dove, cherubs, the Father, the scripture, the loom, the water-pitcher. Would you rather have these things in or out of the picture? Why? What double purpose do the halos serve?

What is an angel? If you were to represent one, how would you do it? Does this one seem to be a reality or a vision? Are his wings large enough to be serviceable? Why are they there at all? The angel is not speaking: has he finished or not yet begun? What do his general pose, the position of his hands and head, his facial expression, say to you? Judging from these things, has his task been a pleasant one? An important one? Altogether is he an adequate messenger?

Compare Mary's garments with those of the angel: which are richer? Is this appropriate? Are Mary's garments suited to her actual station in life? Her robe is dark blue, her under-garment pink: why these colors? Does the scripture say that Mary saw the angel? What thought seems to be in her mind: is she pleased, elated, proud of the honor? Does she comprehend the meaning of the angel's message? What words in the scripture account does the picture best fit?

How would you characterize the man who could paint this

event in this fashion? What do you think the artist's motive was in painting it? What words best describe the impression the picture makes on you?

CRIVELLI: THE ANNUNCIATION

CRIVELLI, Carlo (1440?–1495?)

Original painted for the Church of the Annunziata, Ascoli, Italy, 1486, and given by the citizens as a thank offering for the liberties conferred on the city by Pope Innocent VIII on the anniversary of the Annunciation. Removed to the Brera Gal., Milan, in 1811; sold to private hands in 1815; bought and presented to the Nat. Gal., London, by Lord Taunton in 1864. Painted on wood, 7 x 5 ft.

Reproductions:

Crivelli was a Venetian. Learn something about Venice in the fifteenth century and determine to what extent this picture reflects the times. What indications of wealth do you find? Does all this detail add to or detract from the effectiveness of the painter's message? Do you prefer Fra Angelico's setting?

What is signified by the ray of light? the lilies in the angel's hand? the dove? the other birds? Are there other symbols? The angel's companion carries a model of the town of Ascoli: Why? Can you see any respect in which the whole picture is a symbol?

How many people are visible? Do they add anything to the story? Are any of them aware of the presence of the angel, the saint, Mary or the light? What does the artist signify by this fact? Which situation expresses more truly the spirit of the scripture narrative, the "aloneness" of Fra Angelico's or the "society" of this? Which has the deeper meaning for you?

Why should St. Emidius who lived after Christ be represented here with the angel? Would the presence of their patron saint here make the Annunciation more or less of a reality to the people of Ascoli? What are they talking about? Who has the more attractive face, the saint or the angel? Why should this be so?

Notice the angel's hands, ribbons, jewels and extraordinary costume: do the lines, materials or fantastic style of the garments make the angel seem to you more or less a spiritual being? What

FRA ANGELICO: THE ANNUNCIATION

CRIVELLI: THE ANNUNCIATION

would the people of Ascoli probably think? Has the angel yet delivered his message to Mary? Is there need of his delivering it?

Mary is reading the scripture: can you think of any passages that would be appropriate? (St. Bernard says Is. 7:14.) Is the well-ordered aspect of Mary's chamber significant? (Cf. Prov. 31.) Is Mary aware of the light, the dove or the experience that is in store? What do her face and attitude indicate of her thoughts? What words of the scripture narrative do they illustrate? What do you judge to have been Mary's dominant traits of character? Are those expressed here?

If you could own but one picture of the Annunciation, would you choose this one or Fra Angelico's? Why?

ROSSETTI: "ECCE ANCILLA DOMINI"

"Behold the Handmaid of the Lord"

ROSSETTI, Dante Gabriel (1828–1882)

Original painted in 1849 when Rossetti was but twenty-one years old. Canvas 28 x 16 inches, now in the Tate Gal., London. The head of the Virgin was painted from the artist's sister Christina.

Reproductions: Braun & Co. F. I.

In color: Medici Prints. Chromo-lithograph, $18\frac{3}{4}$ x $10\frac{3}{4}$", English No. XXXII. $7.25.; O. M. C. No. 277.

Seemann No. 3103.

What details would have to be changed if the actual scene in Nazareth were presented? What details represent natural things and what spiritual realities? What time of day is it? Is there any special fitness in this?

The dominant color of the original is white, the curtain blue: Why? Why should there be a loom at the foot of the bed? (Cf. Prov. 31.) Why should there be lilies in the design? Why should the background of the embroidery be red? Why has the dove a halo?

Why has the angel no wings? Is he standing? There are primrose-colored flames under his feet: Why? (Ps. 104 : 4.) Does he seem to be flesh and blood? Think of a few adjectives that describe him. Is he as intense in his nature as the angels

of the other pictures? Has he yet spoken? Do you approve of his costume, or prefer Crivelli's?

Is there any attempt to glorify Mary? Does she seem to be fully awake? What is she looking at? Since she does not see the angel or the dove, why should these be there at all? Does her face express any of the sentiments recorded in the scripture account? Does it fit Rossetti's title of the picture? Does the picture embody adequately the thought of Rossetti's poem about Mary:

> "So held she through her girlhood, as it were,
> An angel-watered lily, that near God
> Grows and is quiet. Till one dawn at home
> She woke in her white bed, and had no fear
> At all, yet wept till sunshine, and felt awed,
> Because the fullness of the time had come."

Which is uppermost in this picture, the divine and miraculous side of the event, or the human aspect? Does it make therefore a stronger appeal to you? Can you more easily identify yourself ideally with this Mary, or Angelico's, or Crivelli's?

MURILLO: THE IMMACULATE CONCEPTION

MURILLO, Bartolomé Estéban (1617–1682)

Original is one of three pictures painted in 1678 for the Hospital de los Venerables in Seville. Taken to France in the Napoleonic wars by Marshal Soult, and when his loot was sold in 1852, bought by the French government for $117,200, and placed in the Louvre, Paris, where it now is. It is reckoned one of the great paintings of the world.

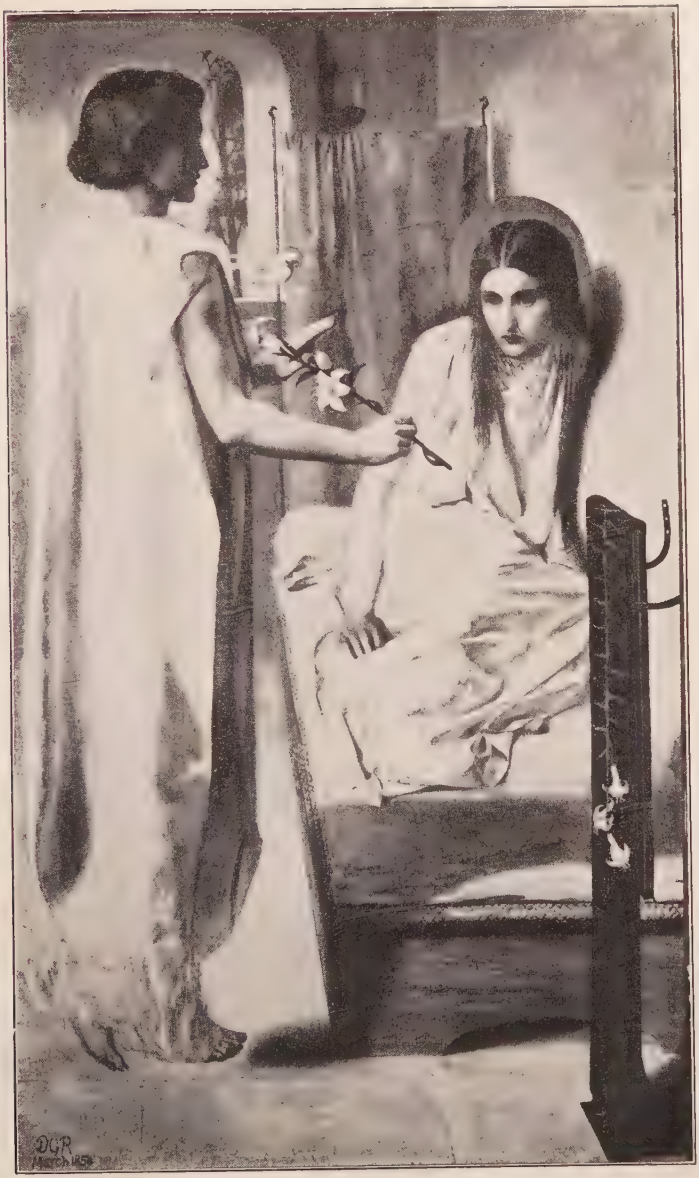
Reproductions: Taber-Prang. 1, 2, 3, 4, 5, 6, 10, 11, 12, 13, 16, 17, 18.

Braun & Co. F. I. E. T.

Fischel, Adler & Schwartz Co. Artotype 12 x 18, $0.80; colored, $1.50.

Berlin Photographic Co. No. 119a.

Why is there no angel in this picture? Are these other creatures cherubs or children? What are they doing? Have they any meaning here? Mary is represented as standing on the clouds and crescent because of a rule imposed on artists by the "In-



ROSSETTI: "ECCE ANCILLA DOMINI"

MURILLO: THE IMMACULATE CONCEPTION

spector-General of Sacred Pictures to the Inquisition," who interpreted Rev. 12 : 1-6 as referring to Mary. What else may the symbol mean? (2 Cor. 12 : 2-4.)

Observe the fine balance of the picture as regards lights and darks. Follow the leading lines of both lights and darks and find exactly where they meet. What is the artist trying to say by this means?

Observe the perfect poise of Mary's figure, its absence of movement and tension. Has this a spiritual meaning? What do you think Mary is looking at? Are her eyes converged or focused? Does the face represent more strongly thought or feeling? Considering together the face and the hands, can you interpret either the thought or the feeling? Does the face indicate either great character or great capacity for emotion? Try to realize what the experience meant emotionally to Mary, and then determine whether this picture adequately represents it. Does any other picture represent it as well?

Special Topics on the Pictures of the Annunciation:

1. What traits of Mary's character as presented in these pictures are worth my cultivating? Am I maintaining her attitude toward God's will? Exactly what is that attitude?

2. Just what is my belief about what really happened at the Annunciation?

3. Read Tennyson's "Coming of Arthur," 65 lines beginning "But let me tell thee now another tale," and his "De Profundis," and consider in what sense this experience of Mary's is possible for every mother.

Chapter II

THE NATIVITY

PICTURES FOR STUDY

Merson: Arrival at Bethlehem
Correggio: Holy Night
Van der Goes: Adoration of the Shepherds
Lerolle: Arrival of the Shepherds

LUKE is the only evangelist who gives the story of the birth of Jesus. From his gospel (Lk. 2:1–20) we learn that Joseph and Mary came from their home in Nazareth to Bethlehem to be enrolled in the census, and that while there Jesus was born. On the same night, angels announced to certain shepherds that a Saviour had come, and immediately they went to Bethlehem to worship him. The artists have usually introduced the shepherds into the nativity scene, so that pictures of this event may be called indiscriminately the Nativity or Adoration of the Shepherds.

The scripture says that the birth did not take place in the caravanserai, but it does not say that it took place in a stable. A movable manger could be utilized as a temporary cradle anywhere, and a movable or fixed one is found in every home where animals are owned. Tradition has located the actual spot in a cave adjoining the ancient market-place of Bethlehem. The first to mention this cave was Justin Martyr (d. 165 A.D.). Origen (d. 255 A.D.) confirms the tradition. The empress Helena (c. 325 A.D.) ac-

cording to her contemporary Eusebius, transformed the cave into a splendid sanctuary, and her son the emperor Constantine built the imposing basilica that still stands, albeit somewhat restored in the fourth and sixth centuries. Under the high altar is the cave cut in the living rock, set in the marble floor of which is a silver star with the inscription "*Hic de Virginis Maria Jesus Christus natus est.*" A few feet away is the manger — or its modern substitute of marble; for the original (!) wooden one, now plated with silver, has since the twelfth century been preserved in the church of Santa Maria Maggiore in Rome. In most pictures of the Nativity some sort of cave is either painted or symbolized.

The Nativity has naturally attracted the attention of all the major artists. There are at least eighty representations of it extant in the galleries and churches of Europe. From various points of view the story has been repeated over and over, as if it were too precious a heritage ever to be lost sight of, and too universal in its import to be circumscribed by any private interpretation. One might easily fill a book with Nativities alone. The reader is urged to procure if possible some other versions of the story for the purpose of comparison, particularly those starred in the list on pp. 23ff. With all these pictures before you, consider such questions as these: Which of these pictures represents most truly the facts of scripture? the true spirit of the occasion? Just what did this event signify about (a) God's attitude toward man, (b) man's possible relation with God, (c) the interest of man's redemption for all creation, (d) its significance for the whole of history (cf. Brooks' lines, "The hopes and

fears of all the years Are met in thee tonight"); (e) the dignity of motherhood. Does any one of the pictures express all of this meaning? Which expresses the most of it?

The reader will not forget to refresh his mind on the hymns that celebrate this event: Luther's "Away in a manger," Brooks' "O little town," Longfellow's "I heard the bells on Christmas day," Lowell's "What means this glory round our feet," Sears' "It came upon the midnight clear," Mohr's "Holy Night," Holland's "There's a song in the air," Wesley's "Come thou long-expected Jesus," Watts' "Joy to the world," and the old English carols like "God rest ye merry gentlemen" and "The first Noel."

MERSON: ARRIVAL AT BETHLEHEM

MERSON, Luc Olivier (1846–).

Original: A tiny picture a few inches square, first exhibited in the Paris Salon of 1885. Now privately owned (?). The *Gazette des Beaux-arts* said of it (Vol. 31: 492): "It is a charming and delicate little thing. The composition, the color, the feeling accord so exquisitely with the spirit of the naïve complaint (of the carol); a little too much insistence on any single trait and the spell is broken, but that word 'too much' the artist has not said!"

Reproduction: Braun & Co. F. I.

What country is here presented? What details show this? What is Joseph saying? Do his face and gesture interpret his feelings? How does the woman in the window feel about the situation? What element do the dogs add? How many lines of composition do you find that center in Mary? What do Mary's face and pose say to you? To your mind is this an adequate illustration of the story?

Is this story-picture a symbolic, emotional or intellectual interpretation of the incident? Is there any suggestiveness in the time's being night? (Is. 60 : 2.) Can you see any relation be-

tween this picture and John 1 : 11? Has the picture a religious value for you?

Special Topic: Read in *The Gospel in Art,* page 59, the ballad that inspired this picture, and determine whether Merson has caught its spirit.

CORREGGIO: HOLY NIGHT

CORREGGIO, Antonio Allegri da (1494–1534).

Original: 101 x 74 inches, ordered in 1522 by Alberto Pratonero as an altar-piece for his chapel in the church of S. Prospero at Reggio, but not finished till 1530. Duke Francesco of Modena coveted it and *stole* it in 1640, giving the church in its place a copy! His collection of pictures was sold in 1746 to Augustus III, Elector of Saxony, and the Holy Night now divides with the Sistine Madonna the honors of the Zwinger Gallery in Dresden, his capital city.

Reproductions: Berlin Photographic Co., No. 63a from $1.25 to $12. Braun & Co., R. I. E. T. Detail I.

Fischel, Adler & Schwartz Co. Artotype 13 x 18″, $0.80; colored, $1.50.

In color: Seemann print, No. 1008.

Detail, mother and child, Medici Prints, Italian No. lxiv, chromo-lithograph $15\frac{3}{4}$ x $11\frac{3}{4}$, $6.00.

What moment in the story is here represented? If possible get a large photograph in order to see details. In what kind of place has the birth occurred? Is this according to scripture (look sharp)? Account for the presence here of the subordinate persons. Are they sufficiently realistic? Read the woman's thoughts. What has she in her basket, and why? What is the older man doing and saying? Why should he be so excited? What is the younger man saying? What does the dog add? Notice the extraordinary lighting: do you know why Correggio painted it so? Has he hinted at any religious truth by this device? Are the mother and baby real or ideal? What does the mother's face say to you? Is there any religion in this part of the picture? The angels are not observed by the others: why are they here? Judging by their faces, are they capable of high emotion or noble action? Would the picture be better without them? Have angels

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MERSON: THE ARRIVAL AT BETHLEHEM

CORREGIO: THE HOLY NIGHT

ever been present at any births you know about? What is the deepest message this picture has for you?

Special Topic: What did Wordsworth mean, in the Ode on "Intimations of Immortality," by the line, "Trailing clouds of glory, do we come from God, who is our home"?

VAN DER GOES: ADORATION OF THE SHEPHERDS

Luke 2 : 1–20

Van der Goes, Hugo (c. 1435–1482)

Original: a triptych with figures life size, painted between 1470 and 1475 by order of Tommaso Portinari, agent at Bruges of the Medicis of Florence, the most famous banking and mercantile house of Europe. Portinari gave it as an altar-piece to the chapel of St. Giles connected with the Hospital of S. Maria Nuova at Florence, an institution founded by his ancestor, Falco Portinari, famous as the father of Dante's beloved Beatrice. On the shutters of the triptych are portraits of the donor and his family with their patron saints. The picture stayed in its original position till 1897, when the government bought it for the Uffizi Gallery at a price of 900,000 francs.

Reproductions: In color: Seemann print, three-color half-tone, No. 1352.

NOTE: It will be advisable to procure a larger photograph for the sake of the detail.

What country is here represented? What are the buildings? Are there any scriptural or traditional elements here? What time of day is it? Is this scriptural? Is more than one point of time represented? What are the objects between the angels in the foreground and what is their meaning? How many shepherds are there? How many mentioned in scripture? What differences in character do you see in the three chief ones? Can you read their thoughts? Does Joseph represent your ideal of him? Are the angels more or less heavenly than Correggio's? What is the meaning of "Sanctus" on the robe of one of them? What character do you read in the hands of Joseph and the shepherds? Is there any

significance in the fact that angels appeared only to such people? Judging by the attitude of all the hands, what do the people believe about the nature of the baby? Notice also the rays of light coming from him. Has he the face of an infant? Why is Mary's face sad? Do you think that Van der Goes painted sincerely what he felt and believed? Does any one in the picture express the feelings you would have had if you were present? What are those feelings?

Special Topic: Make a study of all available infant Christs. Which are the most satisfactory ones, and why?

LEROLLE: ARRIVAL OF THE SHEPHERDS

LEROLLE, Henri (1848–).
Original painted in 1885. Privately owned (?).
Reproductions: Taber-Prang 1, 2, 4, 13; Braun & Co., F. I.

Is this conception ideal or real? Are there any details not consonant with scripture? Any that seem out of harmony with the true character of the participants? Are any supernatural beings represented? Do you discover any symbolism? Is the baby or the mother the center of Lerolle's interest? What indicates it? Notice the different positions of the shepherds: what is denoted by each? Does the group represent what probably was the action or feeling of the original shepherds? Would you prefer to think of Mary as the "Mother of God" or the mother of Jesus? Have you any objection to the former phrase? Would you characterize this picture as emotional or intellectual? Which appeals to you more strongly, this picture or that of Van der Goes? Why? This or Correggio's, and why?

Special Topics:

1. What practical consequences does the fact of the Nativity have for you?
2. Read in the Hymnal "O little town of Bethlehem" and "Thou didst leave thy throne," and decide whether the prayers in them are in any sense yours.

VAN DER GOES: ADORATION OF THE SHEPHERDS

PHOTO BY COURTESY OF THE BROWN PICTURES CO.

LEROLLE: ARRIVAL OF THE SHEPHERDS

Chapter III

INCIDENTS OF THE CHILDHOOD

PICTURES FOR STUDY

Gentile da Fabriano: Adoration of the Kings
Burne-Jones: Star of Bethlehem
Holman Hunt: Triumph of the Innocents
Merson: Repose in Egypt
Edwin Long: "Anno Domini"

The stories of the Wise Men, the Massacre and the Flight are recorded only in Matthew 2 : 1–23. On the basis of the simple and rather indefinite information there given, pious tradition has built an extraordinary fabric, and Art has adorned it with at least a hundred and fifty paintings. Indeed the Magi seem to have attracted more interest than any other persons in the Bible except Jesus and his mother. A hundred and twelve pictures are devoted to them alone.

The Magi were a class of priestly astrologers and magicians of Persia. In the course of his travels in the East, Marco Polo (14th cent.) came across traditions of them in cities that he visited, Saba and Avah, both about fifty miles southwest of Teheran, and Kashan — "Castle of the Fire-worshippers" — about three days' journey from Avah. (See Jackson: The Magi in Marco Polo, Jour. Amer, Orient. Soc., 26 : 79–83.) Earlier centuries had evolved their nature and nationality from various passages in the Old Testament. The suggestion that they were Arabian came from Ps. 68 : 29 and Is. 60 : 6; that one was

Ethiopian is inferred from Ps. 68 : 31. The passages that prove them to be kings are Ps. 68 : 29, 31; 72 : 10; Is. 49 : 7; 60 : 3. 10. The star came from Num. 24 : 17. Other suggestive verses are Ps. 72 : 10–11. According to the Eastern tradition they were twelve in number, but the West has fixed upon three, doubtless because only three gifts are mentioned. In that wonderful relic-discovering fourth century, the bodies of the Three Kings were found in the East and brought by the Empress Helena to Constantinople, whence the Crusaders took them as unlawful spoil to Milan. Frederic Barbarossa presented them to the Archbishop of Cologne, who removed them to that city in 1164. There they now rest in a wonderful golden reliquary in the treasury of the cathedral, and their memory is also preserved in the three crowns on the city's arms. In 1179 their names and ages were definitely assigned as Caspar of Tarsus, aged sixty, Melchior of Arabia and Nubia, aged forty, Balthazar of Saba, aged twenty. All of this romantic tradition lends itself most happily to the fancy of an artist.

Numerous legends of the Flight and Sojourn in Egypt are recorded in the Arabic Gospel of the Infancy and in the Pseudo-gospel of Matthew; but they have only a curious interest and need not be repeated here.

The pious archæologists of the Holy Land have kept pace with the growth of the facts. They show a "Well of the Magi" on the road from Jerusalem to Bethlehem, where the wise men saw the star a second time. In the grotto at Bethlehem is an altar to mark the spot where they worshiped, and where in the

fourth century the Epiphany was first celebrated. Leading from the grotto still lower into the rock is a narrow passage and then a chamber where Joseph is said to have had his dream of warning. Descending five steps further we come to the Chapel of the Innocents whither according to a fifth century tradition the mothers fled with their children to escape Herod's fury. In Egypt, too, the scenes of the Flight and Repose have been located. At Heliopolis, seven miles from Cairo, is an old sycamore (planted 1672!), in the hollow trunk of which Mary hid to escape her pursuers, screened from sight by the timely spinnings of a spider. In Old Cairo is the ninth century church of Abu Sergeh in the crypt of which the Holy Family is said to have rested a month; and on the edge of the western desert the Sphinx still refuses to tell whether Mary and the child ever reposed between its paws! It is more than likely that these stories are all pious endeavors to embody in parables the words of scripture, "Gentiles shall come to thy light," and "He shall give his angels charge over thee."

Every one will recall the vivid picture of the Wise Men in Wallace's "Ben Hur," Chap. I. Hopkins' "We Three Kings" is a delightful carol that conforms wholly to tradition. Other suggestive hymns are, Heber: "Brightest and best"; Dix: "As with gladness."

GENTILE DA FABRIANO: ADORATION OF THE KINGS

Matt. 2 : 1–12

Fabriano, Gentile di Niccolo di Giovanni Massi, of (c. 1360 or 1370 — 1428 or 1432)

Original: the painter's masterpiece, a most gorgeous triptych in excellent preservation, painted in 1423 for the sacristy of the church of the Trinita in Florence, whence it was recently brought to the Academy. It is one of the best examples of elaborate altar-pieces of the early fifteenth century, and is still preserved in its fine old original frame.

Reproductions: In color: Seemann print, three-color half-tone, No. 1305. Medici O. M. C., No. 117.

This picture presents four moments of time: l. lunette, Magi see star; center, approach Jerusalem; r., enter Bethlehem; main picture, the adoration. In the main picture, the procession, not including the Holy Family group, contains 22 men, 9 horses, 1 camel, 1 grayhound, 1 lioness, 1 leopard, 2 apes, 3 falcons, 1 dove, 1 ox, 1 ass. Find these and the star. (Get a large photograph if possible.) Observe the quality of the horses and the men, their rich costumes and their state of mind. What sort of procession is this? Can you discover what races the kings represent? Is there any significance in this? Do their gifts correspond with the scripture? What is the symbolism of the gifts? In what frame of mind are the kings? Is the baby's response natural? What is Joseph most interested in? Mary? the other women? What is the function of the cave, the ox and the ass? What does the half ruined house symbolize? What led the painter to consider the incident in this fashion? (Observe his date and nationality.) Does the unlikeness of the picture to the actual scene alter its spiritual message? In what sense is it a true conception? Gentile's own portrait appears in the smooth-faced young man behind the standing king: why should he put himself here?

Special Topics: Does Gentile or his contemporary Fra Angelico express more clearly the nearness of the spiritual world to man?

How did the medieval conception of the religious life differ from ours?

GENTILE DA FABRIANO: ADORATION OF THE KINGS

BURNE-JONES: THE STAR OF BETHLEHEM

BURNE-JONES: STAR OF BETHLEHEM

Matt. 2 : 1–12

Burne-Jones, Sir Edward (1833–1898)

Original: a life-size water-color painted in 1891 and now in the Birmingham (Eng.) Gallery. It reproduces with slight modifications a tapestry designed for the chapel of Exeter College, Oxford. The tapestry, woven by Wm. Morris, is a wonder of rich color — dark greens and dull reds. It glows in the soul long after one has seen it, like the memory of some medieval romance. The heart of Pre-Raphaelitism is revealed here: sincerity, feeling, poetic insight, religion.

Reproductions: Photograph by Hollyer, London.

This picture is full of symbols. Why a forest? (Cf. Dante's Divine Comedy, first line, and Spenser's Færie Queene, bk. 1, "the Wood.") Why the snow? Why the flowers round the child? Cf. Is. 35: 1. What idea is added to the star by putting it in the angel's hand? What then is the real meaning of the star's guiding the wise men? Remembering what the Magi represent, what truth for us is involved? What may the elder king represent? (Col. 2: 3; 1 Cor. 1 : 24; Rev. 5 : 12; Job 28: 12-19; Prov. 8:11.) The warrior-king? (Col. 2:10; Jude 1:25.) The richly-clad king? (Rev. 4 : 11; 11 : 15; 2 Cor. 8 : 9; Mk. 10 : 24.) Why the poverty-stricken hut? Why its evidently temporary character? What is Joseph's frame of mind? Mary's? the baby's? Does this picture seem more spiritual than Gentile's? Why?

Special Topics :

1. Find additional traditions of the Magi.
2. The church festival of the Epiphany.
3. Astrology and religion during the first thousand years A.D.

HUNT: TRIUMPH OF THE INNOCENTS

Matt. 2 : 13–23

Hunt, William Holman (1827–1910)

Original: two versions are extant: (1) an original begun in Jerusalem in 1870, continued on poor canvas during his stay of 1873–6, and finished in 1886 after many attempts at repairs; this one, from which our illustration is taken, is now in

the Walker Art Gallery, Liverpool — (2) a replica made during 1883–6 for the donor of the first picture. The first one represents two and a half years of solid labor in Palestine, besides the long periods of "incubation" and discouragement.

Reproductions:

What is the meaning of the title? Observe carefully what details are idealistic and what real. Are the realistic details true to the ancient facts? Why is it night? Are there pursuers? Why are the dogs skulking away instead of barking? How are haste and fear suggested? How many of the Holy Family are aware of the innocents? What does Jesus' smile mean? Why has he wheat in his hand (Jn 6 : 35, 51; Mt. 26 : 26)? Why have the children flowers? Why have the first group ivy and palm and the front child a censer? Why have the children rings of light about them? Why are the last three in evident pain and the others not? What is the one in the middle foreground looking at and thinking about? Do the various children exhibit the characteristics of true children? What does the mystic water on which they float represent? (Rev 7 : 17; 22 : 1.) What do the globes represent? (The large one shows Jacob's dream, the Tree of Life, and the Adoration in Heaven.) What universal truth is behind the joy of these children? Does this truth help you to understand the mystery of suffering? What has the religion of Jesus accomplished for children?

Special Topics:

1. The career and character of Herod the Great.
2. The legends of the flight into Egypt.
3. Do Christian legends serve any good purpose?

MERSON: REPOSE IN EGYPT

Matt. 2 : 14–15

Merson, Luc Olivier (1846–)

Original: about 4 x 6 feet, painted in 1879 and twice thereafter. One at least of the three is owned in the United States, by Dr. George Kennedy of Hyde Park, Mass.

Reproductions: Fischel, Adler & Schwartz Co., New York; Artotype 10 x 18, $0.80; colored, $1.50.

HUNT: TRIUMPH OF THE INNOCENTS

MERSON: REPOSE IN EGYPT

This picture is a symbol: do you find it impressive? How is the stillness of the night indicated? What is the suggestiveness of this detail, and of its being night? What does the Sphinx signify? (Cf. the Greek myth and our metaphorical use of the word.) Does the face of the Sphinx embody this idea? Determine by the lines of composition what is the focus of the picture. Why should Mary and the child be placed between the paws of the Sphinx? What on the right balances the mass of the Sphinx on the left, and makes you more aware of the desert and the sky? What does this fact add to the picture? Let your fancy play about the picture, and tell in what specific ways you find its meaning true.

Special Topics:

1. The Greek myth of the Sphinx.
2. Emerson's poem "The Sphinx."
3. The Incarnation as God's interpretation of Man.

LONG: "ANNO DOMINI"

Matt. 2 : 14

Long, Edwin (1829–1891)
Original:
Reproductions:

This picture is based on traditions found in various apocryphal gospels. Note carefully the details, for they accentuate the differences between heathen religions and Christianity.

What architecture is this? Why are the pyramids shown in the background? Whence comes the procession? What is its object? What features of the procession can you make out? Of whom is that image in the center and why is it placed so near the Holy Family? Why is the litter of the sick girl placed so close to it? Why are the images held before the sick child on the left? Why should the priestesses on the right be made so attractive? Why does not Mary stop to look at them? What is she looking at? What contrasts do you observe between the old religion and the new as here presented? What are the distinctive beliefs that make Christianity different from heathen religions? Are there any

heathen beliefs or practices still lingering in Christianity? Are they wrong or necessary?

Special Topics:

1. The Myth of Isis.
2. "Mysteries" of Isis, as preached in Christ's time.
3. Magical ideas in Christianity.

LONG: "ANNO DOMINI"

MILLAIS: CHRIST IN THE HOUSE OF HIS PARENTS

Chapter IV

THE YEARS OF GROWTH

PICTURES FOR STUDY

Millais: Christ in the House of His Parents
Hofmann: Christ and the Doctors
Holman Hunt: Finding of Christ in the Temple
Holman Hunt: Shadow of Death

The scripture is disappointingly silent about the thirty years in Nazareth. We have the statement that this was his home (Mt. 2 : 23); that he "grew and waxed strong, filled with wisdom: and the grace of God was upon him" (Lk. 2 : 40); we have also the wonderfully significant account of his visit to Jerusalem when twelve years old (Lk. 2 : 41–50); and the two verses in Luke (51–52) in which the subsequent eighteen years are summarised. Nevertheless we can reconstruct to a certain extent the setting of these silent years. Edersheim, out of his Jewish lore, tells us of the upbringing of a Jewish child in the home, the school and the community (Life of Christ, Bk. II, Chap. IX and X); George Adam Smith describes for us in wonderfully vivid colors the nature of Galilee and its influence upon history (Historical Geography of the Holy Land, pp. 377–464): other travellers have written their impressions of Nazareth as they have found it (Van Dyke: Out of Doors in the Holy Land, Chap. on Galilee and the Lake), or have transcribed the spiritual meaning of its wondrous panorama (Bailey: On Nazareth Hill). But of direct

and authoritative statements of how the boy Jesus grew to manhood there are none.

Fortunately the artists have not tried to fill in this hiatus. They have passed by the foolish traditions of his boyhood, — his wonderful feats of intellect, the miraculous playthings he made, his supernatural works of mercy and egotism, all of which are to be found in the Arabic Gospel of the Childhood and elsewhere. They have confined themselves to the probable and the certain, in which lies all the truth we need for an appreciation of his unfolding personality. Parents, home, work, the fair world without and God within, formed the soil in which this prophet grew to his task.

MILLAIS: CHRIST IN THE HOUSE OF HIS PARENTS

Matt. 2 : 23; Luke 2 : 40, 51–52

Millais, Sir John Everett (1829–1896)
Original: painted in 1849 and exhibited in 1850, his second important Pre-Raphaelite picture. Now privately owned.
Reproductions:

What are the realistic elements in this picture? Does it represent Palestine or England? Name the people here shown. What is the thought of each? Why should the wound be in the center of the boy's hand, and why a drop of blood on the foot? Why should a nail have caused it? Account for the clothing of the boy with the bowl. Give an actual and a symbolic reason for his bringing water. Why are there sheep, and why do they crowd toward the door? Is there any reason for the mother's pain besides sympathy for the boy? How do you like the picture? In what way do you find its suggestions interesting? Does it picture any thoughts or emotions that rise in connection with your religious life?

Special Topics:

1. Legends of the Boyhood (v. Longfellow's "Golden Legend": The Miracle Play §§VII–IX).
2. Influence of the Nazareth environment on Jesus (v. Bailey: "On Nazareth Hill").
3. The Life of Joseph (v. "Arabic Hist. of Joseph the Carpenter"; "Gospel of Pseudo-Matthew").
4. The ideal home.
5. Jesus' educational opportunities (v. Kent: "Life and teachings of Jesus," pp. 50–52).

HOFMANN: CHRIST AND THE DOCTORS

Luke 2 : 41–50

Hofmann, Johann Michael Ferdinand Heinrich (1824–1911)

Original: 60 x 70″, painted 1882, now in the Zwinger Galle. Dresden.

Reproductions: Taber-Prang, 1, 2, 3, 4, 5, 6, 10, 11, 12, 13, 16, 17, 18, 19, 20; Detail of Christ, 1, 2, 4, 5, 6, 7, 10, 11, 12, 13, 16, 17, 18, 19, 20.

Fischel, Adler & Schwartz, Artotype 13 x 18″, $0.80; colored, $1.50; Head of Christ, 14 x 18, and ¾ figure, 10 x 18, same prices.

√Is this picture realistic or ideal? What sort of building is here suggested (Lk. 13 : 1)? What is the center of interest, the boy or the book? What is the significance of the chair (Matt. 23 : 2)? What does Solomon's seal on the chair suggest (Matt. 12 : 42)? Compare the general character of these doctors with those of Hunt's picture; which better meet your ideal? Which of these men is interested primarily in the boy? Which one in the law? Which one is getting a glimpse of new truth? Which one doesn't care? Which one is perfectly satisfied with his own view and has no use for the boy? To which one is the boy speaking? Is there any significance in this? any suggestion about what the secret of influence is? What is the boy's attitude toward the book? Does this attitude change as he grows up (Matt. 5 : 38–9, 43–4)? Is the boy conscious of his superiority? Is his attitude that of a learner or teacher? Should this be so? Note exactly what

the scripture says about his attitude (Lk. 2: 46–47). Have you seen a more satisfactory face of the boy Jesus?

Special Topic:

1. Hofmann as a portrayer of Christ (a study of all his available pictures).

HUNT: FINDING OF CHRIST IN THE TEMPLE

Luke 2 : 41–50

Hunt, William Holman (1827–1910)

Original: begun in 1854, finished in 1860 after his second visit to Palestine, and bought by a Mr. Gumbart for 5,500 guineas (about $28,000). Now in the Birmingham (Eng.) Gallery.

Reproductions:

What style of architecture in the building? Note the motives of the design. Why should the style of the court be different? Why are the workmen still engaged? (Jn. 2:20)? On what stone are they working (Matt. 21 : 42)? Is this symbolism appropriate here? Why are there birds (Ps. 84 : 3)? Tell, if you can make it out, what the people in the background are doing. What is the significance of this? Do you discover a lamp-lighter? a boy driving out birds? Why is a beggar put on the steps (Matt. 23 : 4, 23)?

What elements in the character of these rabbis are brought out by their elaborate robes (Matt. 23 : 27)? their phylacteries (little square boxes)? How many of them can you find (Matt. 23 : 5-6)? their rolls? the attendant passing wine? the musicians? the cataracts on the eyes of the nearest rabbi (Matt. 14 : 14)? What signs are there of the reverence paid to the law? Analyze the character of each rabbi. Which have only a curious interest in the scene? Which are bent on proving the boy in the wrong? Who has been conducting the argument? Who is easy-going? Who is cunning? Who is sensual? Is any one of them sympathetic? Are the Holy Family realistically or ideally conceived? How does Joseph compare with the other Josephs you have met? What do the two hands on the boy's shoulder signify? Is there vexation or anxiety or entreaty in Mary's face? Did the rabbis actually hear

HOFMANN: CHRIST AND THE DOCTORS

HUNT: FINDING OF CHRIST IN THE TEMPLE

her rebuke and Jesus' answer? Do they in this picture? What is Jesus' attitude toward his mother? What did his reply really mean? Is the boy's physical development suited to his age? Would you consider him a dreamer? What character does his face express? Compare Hofmann's boy Jesus: which is more spiritual? more self-conscious? Which, then, best represents the spirit of the incident? How will you state the artist's message in this picture? Try to state just what was Jesus' attitude toward the religious leaders of his day, and toward God. Is this a safe attitude for us to assume? What elements in our present attitude may change as we grow older? What elements should not change?

Special Topics:

1. Herod's Temple.
2. Jewish Pilgrimages.
3. The essentials of a boy's religion.
4. The Passover Celebration

HUNT: THE SHADOW OF DEATH

Hunt, William Holman (1827–1910)

Original: begun in 1869 during his third visit to Palestine. Sketched in a carpenter-shop at Bethlehem, the landscape supplied by a visit to Nazareth; finished in Jerusalem in 1872; bought by Sir William Agnew and given by him to the Manchester (Eng.) Gallery.

Reproductions:

The theme is Christ's perfect humanity (Gen. 3 : 19), the dignity of work, and a prophecy (Jn. 3 : 14–15; 12 : 32–33). What realistic details do you find? Are these details historically correct? (The leader will give particulars.) What time of day is it? Just what is Jesus doing? Why is there a roll on the window-sill? What has Mary been doing? The box is of carved ivory, the crown is of gold, the censer is cloisonné. Where did she get these things? They are symbols also (Lk. 2 : 19, 51). What is she now looking at? What are her feelings? What experience in her past would add to these feelings (Lk. 2 : 34–35)? What was uppermost in Mary's mind during these thirty years? What was

Jesus' attitude toward life all this time? Is this attitude right for us? Does this representation of Christ detract from your ideal of him?

Special Topics:

1. The special quality of Hunt's religious pictures.
2. Jesus' home life, his family, etc.
3. The history of the village of Nazareth (v. Baedeker's or Meistermann's guide book to Palestine).
4. What Jesus learned from his trade (v. Kent: "Life and teachings of Jesus," pp 55–6).

HUNT: THE SHADOW OF DEATH

DEL SARTO: JOHN THE BAPTIST

Chapter V
THE KINDLING OF THE FIRES

PICTURES FOR STUDY

Andrea del Sarto: John the Baptist
Rodin: John the Precursor
Giotto: Baptism of Christ
Verrocchio: Baptism of Christ
Hofmann: The Temptation
Cornicelius: Christ Tempted by Satan

When he was about thirty years old, Jesus came under the influence of an extraordinary man whom he later characterized as marking the turning-point in history, from Law to Gospel (Lk. 16 : 16). The stories of this man's birth are given in Luke 1 : 5–25, 57–80. It would seem from this account that John became a desert-dweller when still a child, probably as a member of the brotherhood of the Essenes. Tradition locates his birth at the village of Ain Karim, four and a half miles northwest from Jerusalem, and his "desert" as a solitary spot in the valley of Sorek, an hour's walk further. But when he begins his ministry he appears at the Jordan, eighteen miles east of Jerusalem. In that region we know that the Essenes had their home, living in great austerity as hermits. Such was the magnetic power of John's preaching that it drew crowds from all parts of the land. The best proof that his power over men was extraordinary lies in the fact that it was his touch that waked in Jesus the consciousness of his spiritual mission and destiny. Jesus had a premonition that something might happen if he came into contact with

John. The "Gospel of the Hebrews" — as old as the Synoptic Gospels – tells how the mother and brothers of Jesus urged him to go with them and be baptized; but for a while he resisted the call. His intuition was correct. The greatest possible thing happened, – the awakening of his Messianic consciousness.

A personal description of John and a summary of his message are found in three gospels, Mt. 3 : 1 12; Mk. 1 : 1–8; Lk. 3 : 1–18. These narratives continue with the account of the baptism of Jesus; but the accounts are not clear as to the supernatural elements. Luke does not say who saw the dove or heard the voice; Matthew and Mark say that Jesus saw the dove, but are not clear about who heard the voice. John says that the Baptist saw the dove and had a revelation that this was a Messianic sign. The Temptation that immediately followed is disposed of by Mark in a couple of verses, but the full narrative is given in Matthew and Luke. With the completion of these events, Jesus finds himself in full consciousness of his mission, and he begins almost immediately to preach his gospel.

Art is very rich in representations of John and his ministry, largely because the development of the dogma of baptismal regeneration led to the building and adorning of baptisteries everywhere. John became a favorite patron saint, — as of the city of Florence, for example. Most frequently John is represented as a child with the Holy Family.

ANDREA DEL SARTO: JOHN THE BAPTIST

Luke 1: 57–80

Sarto, Andrea del (1486–1531)

Original: painted about 1523, probably as a gift to Francis I, whose friendship Andrea wanted to regain; but the picture was finally bought by Ottaviano de Medici. It is now in the Pitti Gallery, Florence.

Reproductions: Berlin Photographic Co., No. 3862. Photogravure, $20\frac{5}{8}$ x $15\frac{3}{8}$, $5. In color, Seemann print, three-color halftone, No. 1049.
Medici, O. M. C., No. 280.

How old is this John? Are his clothes scriptural? What has he in his hands and what is their significance? Why the cross? Read the scripture and determine what sort of a man John was in appearance, mental outlook and spiritual quality. Do these qualities appear to any degree in Del Sarto's boy? Does he look as if his meat had been locusts and wild honey? Could he ever say, "Ye generation of vipers"? Will he ever justify the judgment of the Pharisees, "He hath a devil"? Just what does his face say to you? How would this face do to represent the boy Jesus? What could cause the great popularity that this picture enjoys?

RODIN: JOHN THE PRECURSOR

Matt. 3 : 1–12; Mark 1 : 1–8; Luke 3 : 1–18

Rodin, Francois Auguste (1840–)

Original: completed in plaster and exhibited in the Paris Salon of 1880; exhibited in bronze in 1881; bought by the State for the Luxembourg Museum, Paris, in 1884.

Reproductions:

How does this figure impress you as compared with Del Sarto's portrait? Could this man have grown up from Del Sarto's boy? Does he embody the qualities mentioned in scripture? Why has he no clothes on? How has Rodin indicated his desert life? his eccentricity? his intensity? In what spirit does he speak his

words of denunciation? Do you discover the humility that he later showed in the presence of Christ? the boldness he showed in the presence of Herod? Has he the intellect necessary to think out the principles and methods of a great reform? Do you see in this figure a type of the forces of upheaval in society, or of the forces of reconstruction?

Special Topics:

1. Compare John with Elijah (2K 1 : 8; 1K 17 : 1, 3; 19 : 5, 9).
2. John's debt to earlier prophets. (Is. 1 : 10–17; 58 : 1-9; Joel 2 : 1–14; Micah 6 : 8.)

GIOTTO: BAPTISM OF CHRIST

Matt. 3 : 13–17; Mark 1 : 9–11; Luke 3 : 21–22

Giotto, Angiolo di Bondone, nicknamed Giotto (1266?–1337)

Original: a fresco in the Chapel of the Arena, Padua. In 1303, Enrico Scrovegni bought the ruins of a Roman amphitheater, erected within the oval a fortified palace for himself and a chapel in honor of the Virgin. This chapel he asked Giotto to decorate in 1306. Here are painted thirty-eight scenes from the lives of the Virgin and Christ, arranged in three tiers under a blue starry vault. The entire inner surface is covered with pictures or other decorations, "pure and radiant in color like the iridescence of a shell"; or, as Quilter expresses it, the spectator stands "in the midst of a gigantic opal." The Baptism and the Triumphal Entry (p. 125) are from this series.

Reproductions:

Note the date. How much of the gospel story is here? Are there any features here that are not in the gospels? Does the artist's purpose seem to be to tell the truth or to paint a pretty picture? Can you identify any of the onlookers? Interpret the fish. Is John sufficiently intense? Is Jesus sufficiently virile? What is he probably saying? Has Jesus yet heard the voice from heaven? Why do you think so? Do you approve of Giotto's representation of God? Can you think of an adjective that will characterize this picture?

Special Topic:

A comparative study of the "Baptisms" of the artists.

RODIN: JOHN THE PRECURSOR

VERROCCHIO: BAPTISM OF CHRIST

Matt. 3 : 13–17; Mark 1 : 9–11; Luke 3 : 21–22

Verrocchio, Andrea di Michele di Francesco Cioni (1435–1488)

Original (unfinished): 69 x 59″, painted for the monks of Vallombrosa at S. Salvi. On the suppression of the monastery it passed to that of Santa Verdiana, whence it was removed a century ago to the Academy, Florence. It is the earliest existing work of Verrocchio, who was a sculptor rather than a painter, and the only painting of his that has come down to us. Its popularity caused it to become the model for all later representations.

Reproductions: Medici, O. M. C., No. 130.
Seemann three-color print, No. 1347.
Detail of angels, in color. Medici prints, chromo-lithograph 19 x 10″, Italian lxxx, $7.25.

Notice the advance since Giotto in technique, especially perspective. Is there any gain in sincerity? in the portrayal of character in face and pose? in sense of beauty? Read carefully Luke's account and tell whether there were any witnesses of the baptism. What does the presence of the two young angels signify, or are they put here for effect? Does John fulfil the scriptural account of him? Has his conversation with Jesus left any traces in his face? What is the inscription on his banner? What does Jesus' face say to you? Has he yet heard the voice from heaven? Does he yet know what his future is to be? What do the hands in the sky signify? Does this representation of God satisfy you?

Why did Jesus need to be baptised? How do you interpret the voice and the dove,—as an external event or a spiritual experience? Give your reasons. What change did they accomplish in Jesus' consciousness? What does Christian baptism mean or accomplish? Is it an obligatory rite? How does it rank in importance with practise of the virtues?

Special Topics:

1. Various historic forms of baptism, before and after Christ.
2. The Catholic dogma of Baptism compared with the Prot. Episcopal (v. Catholic Encyclopedia, *sub* Baptism, and the Book of Common Prayer: Order of service for Baptism).

HOFMANN: THE TEMPTATION

Matt. 4 : 1–11; Mark 1 : 12–13; Luke 4 : 1–13

Hofmann, Johann Michael Ferdinand Heinrich (1824–1911)
Original: a drawing.
Reproductions:

Which of the three temptations is here portrayed? Does Hofmann regard the devil as a reality or a symbol? How has he indicated his supernatural character? Why should the devil wear bracelets and a crown? Why should his wings and ankles have claws? Why has he no tail and hoofs? Why the snake? Is Satan angry or afraid? Does his bearing correspond with what is implied in the gospels? Has Jesus ever met Satan before? Is he afraid? What is he saying? Does the angel add anything significant? If so, what? Does this conception of the incident satisfy you?

Special Topics:

1. What is temptation, and what is its origin?
2. What Scriptural warrant is there for the medieval or traditional representations of Satan?

CORNICELIUS: CHRIST TEMPTED BY SATAN

Matt. 4 : 1–11; Mark 1 : 12–13; Luke 4 : 1–13

Cornicelius, Georg (1825–1898)
Original: painted in 1888, 31 x 18″, Berlin Nat. Gallery.
Reproductions:

Why is the devil behind? What does his face suggest? Why does he not hold the crown so that Jesus can see it? Why doesn't he place it on his head? Why should there be a crown at all? What does the position of Jesus' hands signify? What hints are given of the length of the struggle? Has Jesus the face of a dreamer or a practical man? Could you love such a man? What is he looking at? What do the eyes say to you? Is this conception of the incident as satisfactory as Hofmann's? Are there any events in your personal experience that can be explained only by the activity of the devil?

VERROCCHIO: THE BAPTISM

PHOTO BY COURTESY OF THE BROWN PICTURES CO.

HOFMANN: THE TEMPTATION

Just what was the experience that Jesus went through? State it clearly in plain prose. What principles of life did Jesus here adopt for the future? Are these vital for us also, or applicable only to the Messiah? What was Jesus' conception of Messiahship?

Special Topics:

1. Interpret Milton's "Paradise Regained," Bk. 1 : 1-17.
2. Look up the Devil or Satan in the Bible Dictionary and decide what you will believe about him.

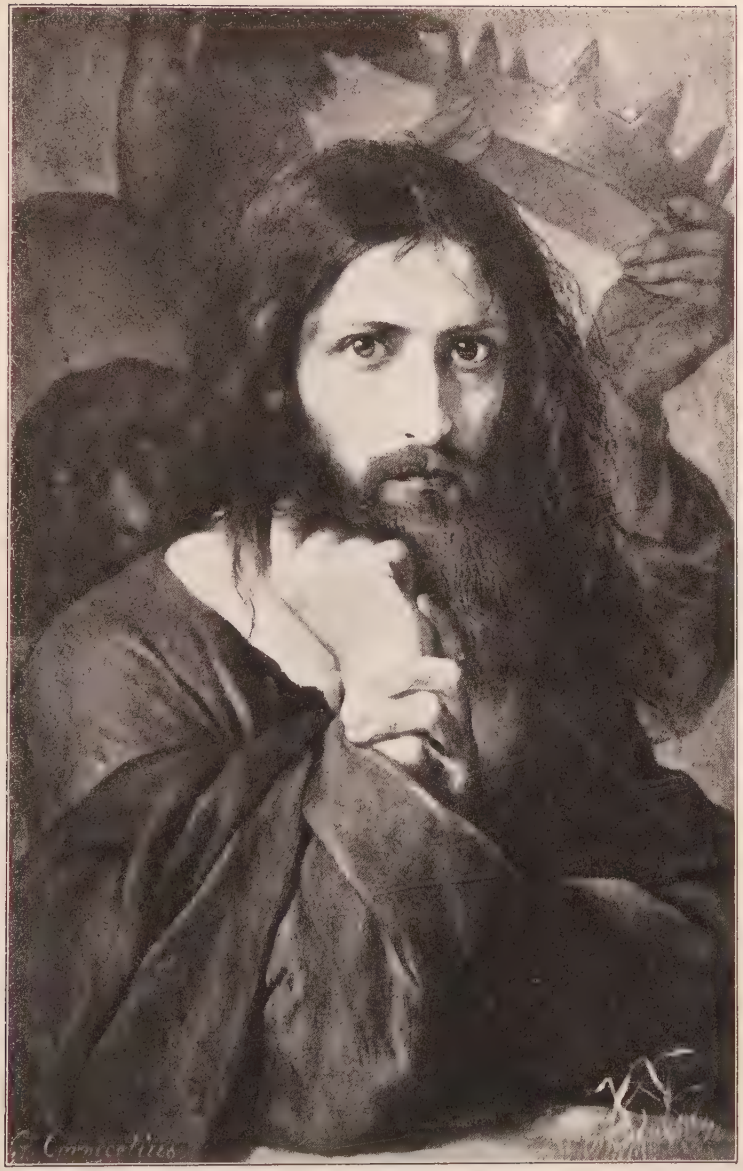

PHOTO BY COURTESY OF THE BROWN PICTURES CO.

CORNICELIUS: CHRIST TEMPTED BY SATAN

GHIRLANDAJO: CALLING OF PETER AND ANDREW

Chapter VI

THE MINISTRY OF TEACHING

PICTURES FOR STUDY

Ghirlandajo: Calling of Peter and Andrew
Raphael: Miraculous Draught of Fishes
Zimmermann: Christ and the Fishermen
Tissot: Jesus in the Synagogue
Tissot: The Sermon on the Mount
Bloch: "Come unto Me"

Jesus' decision at the Temptation left him no alternative but to work quietly and patiently, explaining his conception of the Kingdom of God to all whom he could reach and winning his followers one by one. He therefore became a teacher. As his fame increased the teaching became preaching, yet his method throughout the ministry was not at all that of the orator who sways men by brilliant rhetoric or emotional appeal but rather that of the interpreter, the explainer, the friend and companion who seizes upon a word in conversation or an object by the roadside and translates it into terms of the spiritual life. Not Preacher but Teacher he was most frequently called by his contemporaries. Jesus had the teaching instinct; he had an enthusiasm for spiritual truth that shows him to be the true successor of the splendid line of prophets who are Israel's glory, and a capacity for pregnant statement that transcends the power of Israel's greatest sages. But he had what is of greater importance for a religious teacher, knowledge of God through personal experience and knowl-

edge of the heart of man. It was this knowledge born of insight that gave him such tremendous power in teaching, that enabled him to stand alone against the whole weight of scribal authority, and that forced from his enemies the reluctant confession, "Never man spake like this man!"

Jesus taught first beside the Sea of Galilee. This beautiful lake, some six miles by thirteen, lies in a hollow 680 feet below the Mediterranean. The hills of Galilee run down abruptly to the shore on the north and west, while above its eastern cliffs the level plateau of the Hauran stretches away to the Arabian Desert. Not all of this country was the scene of the gospel ministry, for we never hear that Jesus entered Tiberias, Herod's capital, half way down the western shore, nor any of the numerous cities to the south and east. These were heathen cities like Hippos, Tarichiæ, Gamala, Bethshan and Gerasa, thoroughly given over to business and pleasure and vice, quite out of sympathy with pious people who were looking for a kingdom of God. Virtually the northern shore and the amphitheater of the plain of Magdala marked the confines of his labor. Here lay the cities of Capernaum, Bethsaida and Chorazin, "wherein most of his mighty works were done," largely Jewish in population and presenting what seemed at first to be promising soil.

It was at Capernaum that Jesus made his home, attracted thither no doubt by his recently formed friendship for the men whom he met while he was with the Baptist. These friends he now invites to become special pupils and co-workers. With these partners in the business of the Kingdom he goes out

in wider circles to the villages of Galilee. With each new excursion the crowds increase and the fame of the new teaching flies to the remotest corners of the land. Never again can Jesus be a private citizen. He now belongs to the world. And indeed the great lessons he taught long ago in that obscure corner have reverberated through the centuries and across the seas, till alien peoples and hostile faiths have been compelled to say with Nicodemus, "Rabbi, we know that thou art a teacher come from God."

The artists have given us relatively few pictures of the events from now till the beginning of Passion Week, and these are for the most part poor. The best have been selected for our study, and it is noticeable that of these more than half are by artists of the nineteenth century. This circumstance emphasizes the truth that early art was controlled by the church and was used to glorify the dogmas of the faith. Modern art is free, and it responds to those aspects of religion that lie close to life. Christ a living and serving man means more to our day than Christ an embodied theological formula.

GHIRLANDAJO: CALLING THE DISCIPLES

Matt. 4 : 18–22; Mark 1 : 16–20; Luke 5 : 1–11

Ghirlandajo, Domenico di Tommaso di Currado Bigordi, called (1449–1494)

Original: a fresco in the Sistine Chapel, Vatican, Rome. In 1481 Pope Sextus IV completed a chapel in the Vatican (called henceforth from his name, Sistine) and asked various artists to decorate it, among them Ghirlandajo. This picture is third from the altar on the right wall. The other

scenes in the series are from the life of Christ, as the scenes on the opposite wall are from the life of Moses.

Reproductions:

Note the picturesque and well-ordered landscape drawn in perfect perspective, the substantial cities, the suggested multitudes. The participators in the action all have halos, the spectators none. There are three moments of time presented: (1) lower center, Christ commissioning Peter and Andrew; (2) left middle distance, Christ calling Peter and Andrew in their boat; (3) right middle distance, Christ (Peter and Andrew behind) calling James and John in their boat. Does the picture seem like three pictures or one? How is the true center of interest indicated? Has Christ sufficient "presence" commanding power? Is the response of Peter and Andrew sufficiently enthusiastic? Considering the incident that has just preceded this act and the change that this experience wrought in the lives of these four disciples, is the spiritual significance of the event clearly enough indicated? Studying the faces of Christ, Andrew and Peter on the one hand and on the other the eleven faces in a row on the right, which set shows the greater amount of character? What does this tell you about Ghirlandajo? Is this picture religious?

RAPHAEL: MIRACULOUS DRAUGHT OF FISHES

Luke 5 : 1–11

Raphael, Raffaelo Santi, or Sanzio (1483–1520)

Original: one of the cartoons for a series of tapestries to cover the lower section of the Sistine Chapel below the frescos. This set was ordered by Pope Leo X, and the cartoons were drawn in 1515–6. There are ten subjects illustrating the acts of the Apostles. The drawings were sent to Brussels to the arrasmaker and never returned. At the recommendation of Rubens, Charles I of England bought six of them, including this one. After the death of Charles, Cromwell purchased them for the State and they are now in the S. Kensington Museum, London. The tapestries themselves at Leo's death were pawned for 5000 ducats. After the sack

RAPHAEL: THE MIRACULOUS DRAUGHT

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of Rome in 1527, they were sold by soldiers and had various adventures; rebought finally in Constantinople and Lyons they were restored to Rome, but when Napoleon took Rome in 1798 they were resold by the soldiers and taken to Paris. Pope Pius VII repurchased them in 1818, since when they have remained in the Vatican.

Reproductions:

Why is the subject suitable for the decoration of the Pope's private chapel? How do you account for the ridiculous size of the boats? What do the cranes add? Who are the occupants of the right-hand boat? In the other are Peter kneeling and Andrew standing. Do these and the other figures adequately represent Galilean fishermen? How many indications do you find that Jesus is the center of interest though not the center of the picture? What is Jesus interested in, the miracle or the meaning behind it? Why do you think so? Is there a suggestion of supernatural power in the figure of Jesus? Which of the men have not yet felt the spiritual nature of the event? Why is Peter on his knees? Do his hands and face express the idea involved in his kneeling? In what respect if any does Andrew's feeling differ from Peter's? What qualities have these men that fit them to become "fishers of men"? Are these qualities necessary for discipleship in our day?

ZIMMERMANN: CHRIST AND THE FISHERMEN

Zimmermann, Ernst Karl Georg (1852–1899)

Original: first shown in the Jubilee Exposition at Berlin in 1886. Now in the Berlin National Gallery.

Reproductions: Taber-Prang, 1, 2, 3, 4, 13.

Can you name the three people with whom Jesus is talking? Exactly what spot is the focus of the picture, the center of interest? Is there any doubt who is giving and who is receiving? Is the message of importance to the three? To Jesus? Is the message comprehended by the three? Has any one of the three fully accepted the message? What is troubling the old

man? Why has Jesus put his hand on the old man's wrist? Is the face of Jesus strong? sympathetic? intellectual? spiritual? If you could see the eyes of Jesus would they look like those in the Temptation by Cornicelius? Why? Have you ever thought before of Jesus' working in this way? How do you think this method compares in effectiveness with preaching? What message has this picture for you?

TISSOT: JESUS IN THE SYNAGOGUE

Luke 4 : 16–30

Tissot, James (1836–1902)

Original: one of the series on the Life of Christ, painted during the artist's residence in Palestine, 1886–1895. Now owned by the Brooklyn Institute, New York.

Reproductions:

Is this a story-picture or an interpretation? Can you distinguish between the officials of the synagogue and the worshippers? Which is the "attendant" mentioned in verse 20? What others assisted in synagogue worship? (Mk. 1 : 22; Lk. 13 : 14.) Describe the book out of which Jesus is reading. Are other books visible? What scriptures were read as part of the service, and when did the preaching come? (Acts 13 : 15.) Who are probably occupying the "chief seats"? (Mk. 12 : 38–39.) Do you discover any signs of hostility in the listeners? What was the real reason why his fellow townsmen rejected Jesus? Look up the article "Synagogue" in some Bible dictionary. How did a synagogue service differ from a Temple service at Jerusalem? Would Jesus have been allowed to conduct a service in the Temple? To what elements of the religious life would the Temple service minister? The synagogue service? To what Christian institutions does each correspond? What was Jesus' attitude toward the Synagogue? Did he find it a useful means of propagating his teaching? (Mk. 1 : 39.) What limitations on its usefulness did he find? (Lk. 6 : 6–7; Mk. 3 : 7–9.) Did Jesus intend to revolt from the institutions of his people?

Special Topic: The part played by the Synagogue in Jewish life.

TISSOT: JESUS IN THE SYNAGOGUE

TISSOT: SERMON ON THE MOUNT

TISSOT: SERMON ON THE MOUNT

Matt. 5, 6, 7

Tissot, James (1836–1902)

Original: one of the series on the Life of Christ, painted during the artist's residence in Palestine, 1886–1895. Now owned by the Brooklyn Institute, New York.

Reproductions:

Is this a picture-story or an interpretation? Tissot has here painted the traditional scene of the Sermon, the Horns of Hattin (see map), and painted it with great accuracy. Does this topographic accuracy increase the value of the picture for you? Do you discover here several types of listeners? Are the specific needs of any persons indicated? Is the nature or effect of Jesus' message shown? What religious value has the picture? Compare the advantages and limitations of this method of preaching with the synagogue method. Compare with the individual method suggested by Zimmerman's Christ and the Fishers. As the ministry progressed, which method did Jesus increasingly use? (Matt. 13 : 1–2; 17 : 1; 20 : 17; Mk. 5 : 21; 7 : 24; 8 : 27; 9 : 30–31; Lk. 16 : 1a; 17 : 1a; Jn. 7 : 1; 11 : 54.)

Special Topics:

1. The topography of the Sea of Galilee.
2. The vital messages of the Sermon on the Mount.

BLOCH: "COME UNTO ME"

Matt. 11 : 28–30

Bloch, Karl Heinrich (1834–1890)

Original: a fresco in the Castle Frederiksberg, outside of Copenhagen, one of a series on the Life of Christ, painted between 1866 and 1884.

Reproductions:

Is this a picture-story or an interpretation? Are these people Jews? If not, why shouldn't they be? What different types of people do you see? What is the specific need of the man with the chains? Of the man in the background? The man kneeling?

The man sitting? The boy? The girl? The woman? To which class do you belong? In what mood or attitude do these people approach Jesus? Is that mood essential to their receiving help? In what does the help consist? Does the figure of Jesus adequately embody the self-confidence implied in his words? Does his face indicate that he can fulfil his promise? Would you class this face among the great representations of Jesus? What is the best thought you have about the picture?

Special Topics:

1. A comparative study of all available similar pictures.
2. Precisely what does "Coming to Christ" mean and what does it accomplish?

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BLOCH: "COME UNTO ME"

MILLET: THE SOWER

Chapter VII

THE PARABLES

PICTURES FOR STUDY

Millet: The Sower
Millais: The Evil One Sowing Tares
Puvis de Chavannes: The Prodigal Son
Dürer: The Prodigal Son
Rodin: The Prodigal Son
Tissot: The Prodigal's Return
Soord: The Lost Sheep
Bonifazio: Parable of the Rich Man
Burnand: The Great Supper
Hunt: Light of the World

No one has ever denied that the Parables of Jesus are pre-eminent. They are the work of a Master Teacher. Their chief virtues are three:

1. Each contains a single truth. Jesus never lost his grip upon the essentials of his idea, never was betrayed into complex argument or fine-spun philosophizing so that the main thought was obscured.

2. To embody this single truth he chose a concrete image, a thing or a person well within the experience of his hearers. Probably in most instances the subject of the parable was at hand as he spoke, so that he had only to point to the sower in the field or the merchant on the road or the laborers going into the vineyard.

3. He knew how to throw the whole into an attractive and rememberable form. Each was brief — so brief that no one can retell the story in his own

words so compactly; and usually the words took the form of that ancient parallelism that makes Hebrew poetry and proverbs so delightful. No other literature can rival the simple effectiveness of the short epigrams in the Sermon on the Mount, or the longer stories of the Sower, the Two Foundations, the Wise and Foolish Virgins, the Talents. All this is not the result of accident; it is skill that has become a fine art.

Only those parables are studied here that have found a specially happy artistic treatment. Pictures of other parables are listed in the introductory section. If it is available, many will enjoy Eugène Burnand's book of illustrations of the Parables; and the fact that the text is in French will be no drawback.

MILLET: THE SOWER

Matt. 13 : 1–23; Mark 4 : 1–20; Luke 8 : 4–15

Millet, Jean François (1814–1875)

Original: the theme was long in his thoughts; sketched first in his youth and modified gradually to its present proportions. A picture showing the same figure on a less ample background is now in the Quincy Shaw collection, Boston. The present canvas, exhibited in the Salon of 1850, is owned by the Vanderbilt family of New York. When exhibited it was criticised by some as the attempt of a Socialist to call attention to the ills of the peasantry! and it was praised by only one critic.

Reproductions: Taber-Prang, 1, 2, 13.

What time of day is it? Why does the man not stop working? Is there some instinct that drives him on? Where do instincts come from? How large a job has he yet to do? Why is the man's face not clearly drawn? What details show that he is a peasant? What do his long stride and wide swing of arm ex-

MILLAIS: THE ENEMY SOWING TARES

PUVIS DE CHAVANNES: THE PRODIGAL SON

press? Is he happy? How important is his task? Interpret now the parable of the Sower: What is the spiritual act of sowing? Who does it? Where is it done? Is it important? Is it hard work? For whose benefit is the sowing? Under what compulsion does the sower go forth? Of what does the harvest consist? Does this picture make you feel the reality of any of these truths?

Special Topic: The value and the limitations of the Parable as a method of teaching.

MILLAIS: THE EVIL ONE SOWING TARES

Matt. 13 : 24–30, 36–43

Millais, Sir John Everett, Baronet (1829–1896)

Original: exhibited at the Royal Academy in 1865; privately owned in England.

Reproductions:

What is the old man looking at? Does he seem happy? Is it the kind of joy he can share? Why does he hug his sack so tightly? What is he thinking about? Why are there a wolf and a snake? Compare this Evil One with Hofmann's in the picture of the Temptation: are both Hofmann and Millais trying to represent a real personality? Describe in terms of disposition and character the sort of Evil One Millais has represented. Is there more than one of them in the universe? Have you personally had dealings with one? Interpret the "good seed" and "tares" of the parable. Does Jesus lead us to expect that some day tares will not be sown? that tares will kill out all the wheat?

Special Topic: The Devil and the Doctrine of Evolution.

PUVIS DE CHAVANNES: THE PRODIGAL SON

Luke 15 : 11–32

Puvis de Chavannes, Pierre Cécile (1824–1898)

Original: one of his few easel-pictures, painted in 1879; privately owned.

Reproductions:

What country is it? What are the details that show the boy's wretchedness? What symbols of his condition are also in the

picture? What does the position of his feet and hands express? Why should his eye be made so hollow and so bright? Tell what he is thinking about. Has he yet come to himself? Is there hope for him?

Special Topic: What is Sin?

DÜRER: THE PRODIGAL SON

Luke 15 : 11–32

Dürer, Albrecht (1471–1528)
Original: a drawing.
Reproductions:

What country is this? What moment of the story is here illustrated? Has the prodigal the face of a swineherd? Why should he be kneeling? Does the parable say that he prayed? Does it indicate that he discovered a religious element in his experience? Just how had he sinned "against heaven."? Have we a right to expect that this prodigal's prayer will be heard? Why do men pray, and what kinds of prayer reach heaven? What elements of the prodigal's experience have you found in your life?

Special Topic: Is there any justification whatever for "sowing wild oats"?

RODIN: THE PRODIGAL SON

Rodin, Auguste François (1840–)
Original: a marble statue first shown in an exhibition of the sculptor's works in 1900; now, by his gift, the property of the State.
Reproductions:

Why are there no pigs? Why has the prodigal no rags? What seems to be the trouble? What does the boy want? Contrast Dürer's conception and tell which prodigal is in direr straits. Which one feels his sin more? Which is surer that his father will receive him? Which expresses the deeper spirituality? Which is truer to human experience?

Special Topic: Rodin's religion as shown in his life and his work (v. chapter in Rodin's "Art," and the pictures in Lawton: Life and Works of Rodin).

DÜRER: THE PRODIGAL SON

RODIN: THE PRODIGAL SON

TISSOT: THE PRODIGAL'S RETURN

SOORD: THE LOST SHEEP

TISSOT: THE PRODIGAL'S RETURN

Luke 15 : 11–32

Tissot, James (1836–1902)
Original: one of the series on the Life of Christ, painted during the artist's residence in Palestine, 1886–1895. Now owned by the Brooklyn Institute, New York.
Reproductions:

This does not seem to be a rich man's house: Why? Does the matter of wealth or poverty enter into this situation? What is the issue at stake here? What does the gesture of the man in the right background suggest? What does the Prodigal's position tell of his state of mind? Would you judge that he is bluffing? Is he going to make the little speech that he rehearsed, just to see how the old man will take it? Does the old man's pose suggest forgiveness? Is there any wounded pride mingled with his forgiveness? Any sign of outraged justice? Will he give the boy a try-out with the slaves? If Jesus had suggested any of these alternatives in his story, how would it affect your idea of God? Do you know of any theological doctrines that go counter to the teaching of this parable? Is it legitimate to take this parable as a full statement of a "Plan of Salvation"? What, if anything, is it necessary to add?

Special Topic: Tissot's religious pictures compared with Von Uhde's (or Fra Angelico's).

SOORD: THE LOST SHEEP

Luke 15 : 3–7

Soord, Alfred (–1916)
Original:
Reproductions: Taber-Prang, 1, 2, 4, 13.

Recall other pictures of Good Shepherds and judge whether they express the idea of rescue from danger. What are the dangers that confront this sheep? What means has the sheep for self-rescue? Is there a specific meaning attaching to the abyss or the eagles or the mountains? Does this rescue involve danger to the shepherd? Just how does this parable fit the facts of

experience? Does it symbolize any situation in your own life? Are there aspects of salvation not expressed in this picture?

Special Topics:

1. Learn the Gospel Hymn, "There were Ninety and Nine."
2. How does Christ save?

BONIFAZIO: PARABLE OF THE RICH MAN

Luke 16 : 19–31

Bonifazio, Veronese I, or Veneziano (1490?–1540)

Original: 6′ 8″ x 14′ 2″, figures life size. Painted at the order of Cardinal Grimani. Dives is said to be Henry VIII, and the left courtesan Anne Boleyn, a reflection on that king's anti-papal policy. Bought of the family of Grimani by Prince Eugene and given to the Academy in Venice, where it now is.

Reproductions:

What details show the wealth of Dives? What show his moral character? What show his dominant interests? Which of his companions is the more beautiful? What effect has the music on one of them? Does Lazarus fill the part of beggar? Is he outwardly or psychologically a beggar, or both? Why is there a burning building on the right? In the last part of the parable, why should Dives have been sent to torment? Do all rich men meet the same fate (Lk. 16 : 14–15; 18 : 24–27)? Formulate a principle of living from this parable, and then test situations in your own life by it. Do you think the principle valid and workable? How vital a principle is it?

Special Topics:

1. The meaning of Hell.
2. Discuss Andrew Carnegie's dictum, "It is a disgrace to die rich."

BURNAND: THE GREAT SUPPER

Luke 14 : 12–24

Burnand, Eugène (1850–)

Original: exhibited in the International Exposition at Paris in 1898; now in the museum at Winterthur (?).

Reproductions: Braun & Co., F. I. E.

BONIFAZIO: PARABLE OF THE RICH MAN

BURNAND: THE GREAT SUPPER

What preparations for the feast are going on? Have any guests begun to partake? What is being done by the group in the right middle distance? Who is the young man giving welcome? Does he give it well? Notice how the lines of composition run, and determine what is the focus of the picture: why is this right? In the procession, distinguish between the guests and the "children of the house." What is the feeling that the contrasts arouse in you? What spirit do you discover in the hosts? Look at each guest and tell the spirit in which he is coming. This picture is a parable of the Spirit of Christ. Consider whether his Spirit is operative in this fashion in our social life, in our church life. What does the phrase "noblesse oblige" mean?

Special Topic: In what sense is the gospel a social gospel?

HUNT: LIGHT OF THE WORLD

John 8 : 12; Rev. 3 : 20

Hunt, William Holman (1827–1910)

Original: painted in 1854, his first success, and that a doubtful one in the estimation of the public! It has since become immensely popular. The original hangs in a chapel of Keble College, Oxford. A replica hangs in St. Paul's, London, on a pier in the south aisle.

Reproductions: Taber-Prang, 1, 2, 5, 6, 13, 18.

This picture is throughout an allegory. Cf. also H. B. Stowe's "Knocking, knocking, Who is There?" and W. W. How's "O Jesus thou art standing."

What does the door represent? How long since it was opened? A bat hovers above it (not visible in the cut): what does it represent? Do you discover any flowers? (Look sharp.) Why should there be apples on the ground? What do the trees and river represent? Is the light behind the trees dawn or sunset? There are stars also: why? Christ wears two robes, the inner one white, the outer one richly colored and jewelled: what does each signify? (Rev. 7 : 13–14; Heb. 3 : 1; Mt. 6 : 29; Rev. 11 : 15). What do the jewels signify? (Ex. 28 : 15; 21). Note that one section of the brooch is square, one round, and the two are connected by a cross; can you work out this symbolism? There are two crowns, one with gold rays and one of thorns:

what do they represent? The crown of thorns has put forth leaves: why? (Find a hint in Rev. 22 : 2.) What does the lantern in Christ's hand represent? (Rom. 2 : 15.) Notice that it is the lantern that lights up the door, the fruit and the figure of Christ. Is this the "Light of the World"? If not, what is? What does the face of Christ say to you? Does the allegory seem to you to represent truthfully any facts of the religious life?

Special Topic:

What are the leading Symbols used in Christian Art, and what is their meaning?

HUNT: THE LIGHT OF THE WORLD

PHOTO BY COURTESY OF THE BROWN PICTURES CO.

HOFMANN: CHRIST HEALING THE SICK

Chapter VIII

THE MINISTRY OF HEALING

PICTURES FOR STUDY

Hofmann: Healing the Sick
Keller: The Awakening
Keller: Raising the Daughter of Jairus
Zimmermann: Christ the Consoler

With Jesus, teaching and healing went hand in hand. He does not seem to have held a modern theory that one must prepare the way for a spiritual ministration by first providing a full dinner-pail and a dispensary. Jesus concerned himself primarily with sin and its elimination, and would gladly have left to others the secondary work of relieving misery. The Kingdom of God was for him not meat and drink, but righteousness and peace. But naturally he could not shut his eyes to the suffering that surrounded him. Professor Kent has given us a graphic picture of these conditions and Jesus' life in the midst of them in his *Life and Teachings of Jesus* (p. 97).

"Since the days of Alexander the vice of the East and the West had poured into Palestine. Wrong living and thinking had distorted the bodies and minds and souls of men. At every turn beggars, afflicted with all kinds of loathsome diseases, cried for help and healing. Oriental charity then as now was lavish; but it pauperized rather than permanently relieved the needy. The lot of the insane was especially pitiable. The current scientific explanation of most

types of insanity attributed it to malignant demons that took possession of those abnormally afflicted. The victims of insanity also shared this ancient theory, and it only added to the horrors of their hallucinations.

"Into this life Jesus entered, with a robust, wholesome body, with a mind that was clear and sane and that recognized many of the hidden causes that lay back of the guilt and suffering which confronted him. He was inspired by a divine pity and an intense passion not only to relieve but to heal and save the ignorant, shepherdless, suffering masses that crowded about in the eager hope that he could help them. Joyously, confidently, he met the human needs that appealed to him, for he knew that life and health and happiness were the good gifts that the heavenly Father was eager to bestow upon his needy children. Viewed in the broad perspective of history, it is incredible that a teacher and lover of men like Jesus could have lived and worked in the Galilee of his day and not healed men's bodies and minds, as well as their souls."

The best pictures on this subject also are by modern masters.

HOFMANN: CHRIST HEALING THE SICK

Matt. 4 : 23–25; Mark 3 : 7–12; Luke 6 : 17–19

Hofmann, Johann Michael Ferdinand Heinrich (1824–1911)
Original: a drawing.
Reproductions:

How many different ailments are represented in this picture? What criticisms or appreciations have you to offer on this picture? Consult Bible Dictionary (*sub* Miracles) or Life of Christ or the Gospels, and make a list of the different diseases Jesus

ACTIVE: THE AWAKENING

ETTY. RAISING THE DAUGHTER OF JAIRUS

cured. Why did he do so much work of this kind? This healing caused him great physical and spiritual weariness (Mk. 5 : 30); how did he recuperate? (Mk. 1 : 25; Mt. 12 : 15a; 8 : 18, 23–24; 14 : 23; Jn. 6 : 1–3, 15.) Did Jesus regard this as his chief work? (Jn. 6 : 16–29, 52–58, 66–68). How important a part of the work of his followers did Jesus intend the relief of suffering to be? (Mt. 25 : 31–46.) To what extent are his followers carrying on this work? What other religions are doing it? By what means did Jesus say he wrought his cures? (Lk. 11 : 20.) What was the condition necessary for cure on the patient's part? (Mt. 13 : 58; Mk. 5 : 34). Do you know whether any well-authenticated "miraculous cures" occur today? How would you account for such? What attitude do you intend to hold towards the miracles of Jesus as recorded in the Gospels? Justify that attitude.

Special Topics:

1. History of Medical Missions.
2. Faith Cure.
3. The Emmanuel Movement.
4. Christian Science.

KELLER: THE AWAKENING

Luke 8 : 40–42, 49–56

Keller, Albert von (1844–)

Original: a preliminary study for the Raising of Jarius' Daughter.

Reproduction: In color, "Die Kunst Unserer Zeit," Vol. 19, p. 145.

Why are there people in the background, and why so dimly suggested? Why is the room so dark? What is the most prominent feature of Christ? What is the effect of the light on his hands? Is any part of the corpse yet restored to life? Is there any religion in this picture? Why do you think so? Does it interpret the incident to your satisfaction? Does it make Christ seem more or less divine to you? More or less human?

Special Topics:

1. Does a knowledge of Hypnotism, Clairvoyance, Spiritualism, Subconscious Selves, etc., make it harder or easier to be a Christian?
2. To what extent did Jesus use, consciously or not, occult psychic forces?

KELLER: RAISING THE DAUGHTER OF JAIRUS

Matt. 9 : 18, 19, 23–26; Mark 5 : 21–24, 35–43; Luke 8 : 40–42, 49–56

Keller, Albert von (1844–)

Original: his masterpiece, painted in 1885; now in the Neue Pinakothek, Munich. For this picture Keller made the most exhaustive studies. He travelled all through Italy in order to acquaint himself with semi-tropical landscapes and southern modes of house architecture and of living. He looked everywhere for a sarcophagus of the right period and style, at last finding this one in Rome. The picture is also the outcome of long researches into the realm of hypnotism and spiritualism, but this final work betrays nothing of the uncanny side of such study. When the picture was first exhibited in the artist's studio, it caused a regular pilgrimage thither.

Reproductions:

Is this picture in accord with the scripture account? On what ground may departures be justified? Identify the girl's parents. Is it likely that Jairus had met Jesus before? (Lk. 4 : 31–32.) What details indicate the social status of Jairus? Who are the other people? Look at each person and try to discover his function and relationship. What emotions are uppermost in their faces? What do the various utensils suggest? What instruments mentioned in scripture are lacking? What is the focus of the picture? Does the figure of the girl meet your ideal? What is she thinking about? Consider the attitude and face of Jesus: in what mood is he doing this service? What will he say when Jairus offers to pay him for it? What would be a fair

sum for Jairus to offer? Mention a few possessions — if there are any — rather than part with which you would honestly be willing to die. Are any of these priceless values expressed in this picture?

Special Topics:

1. Jesus' personal contacts with the rich.
2. The dangers of riches.

ZIMMERMANN: CHRIST THE CONSOLER

Zimmermann, Ernst Karl Georg (1852–1899)

Original: painted in 1888, exhibited in various German expositions, bought in 1892 by the Leipsic Museum, where it now is.

Reproductions:

Compare this home with that of Jairus as to architecture, equipment, utensils. Did the social status of the sick person affect Jesus' response to the need? (Think twice.) Do the pose and face of Jesus express his spirit? as well as in Keller's picture? Do you see any differences? Is the boy dead? Where is the father? Would this circumstance affect Jesus at all? How does it affect your feeling about the picture? The hands, face and pose of the grandmother indicate her spiritual attitude: what is it? What different spiritual attitude has the mother? Are any of the supreme values of Keller's picture represented here? In what does Jesus' consolation for these people consist? What have been your consolations in time of distress and bereavement? (Think clearly and truthfully.) Does this suggest to you a line of opportunity for service?

Special Topics:

1. Had Jesus any special principles for dealing with poverty?
2. The spiritual dangers of poverty.

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ZIMMERMANN: CHRIST THE CONSOLER

ROSSETTI: MARY MAGDALENE AT THE DOOR OF SIMON

Chapter IX

THE CURE OF SINNERS

PICTURES FOR STUDY

Rossetti: Mary Magdalene at the Door of Simon
Rubens: Christ in the House of Simon
Murillo: Mary Magdalene
Viti: Magdalene in the Desert
Hofmann: Christ and the Adulteress

The message of Jesus was primarily to the souls of men. It was the good news that God loves all his children and that if our vision of him has become blurred and our relation of fellowship destroyed through sin, we can be restored instantly by repentance. Contrast this idea with the cumbersome paraphernalia of any of the ancient creeds with their priesthood, their minute ceremonial requirements, their pilgrimages and sacrifices, and the immeasurable superiority of the gospel as a regenerative force is apparent. Combine with this the powerful influence of personality: on the one hand the proud disdain and self-righteousness of the Pharisees, whose attitude toward the common crowd is well voiced in John 7 : 49, "This multitude that knoweth not the Law be damned!"; and on the other that sympathy and penetration that could know all the worst in a fallen creature and still love him and associate with him. It is quite understandable how the down-and-out would turn toward Jesus, and through him to God,

and how the readiest jibe his enemies flung at him was "Friend of Publicans and Sinners."

Of all the "sinners" whom Jesus befriended none has won such favor with the artists as Mary Magdalene. One suspects that this favoritism is not founded in any special appreciation of her spiritual experience, but on the discovery that a pretty woman with long hair and a suggestion of laxity in morals made a popular appeal. At any rate, there are Magdalenes by the score, representing various incidents in scripture and some in legend.

There is some confusion about Mary because the New Testament accounts are not explicit. Lk. 8 : 2 says that out of her had gone seven devils; Lk. 7 : 37–38 says that Jesus was anointed by a "sinner" in the house of Simon the Pharisee; Mt. 26 : 6–13 and Mk. 14 : 3–9 say that Jesus was anointed at Bethany in the house of Simon the Leper by a woman; according to Jn. 12 : 1–11, Jesus was anointed in the house of Lazarus by his sister Mary. In the middle ages or earlier, the woman in each of these stories was regarded as the same person, viz., Mary Magdalene, and many legends sprang up to supply missing details. Mary also appears in the band of women that followed Christ and his disciples about Galilee (Lk. 8 : 2); she was present at the crucifixion (Jn. 19 : 25), and at the sepulcher (Mk. 16 : 1; Jn. 20 : 11–18). After the gospel narrative leaves her, legends carry her to Marseilles, where she becomes a marvellous evangelist and the patron saint of sinners.

PLATE BY COURTESY OF W. A. WILDE CO., BOSTON

RUBENS: CHRIST IN THE HOUSE OF SIMON

PHOTO BY COURTESY OF THE BROWN PICTURES CO.

MURILLO: MARY MAGDALENE

ROSSETTI: MARY MAGDALENE AT THE DOOR OF SIMON

Rossetti, Dante Gabriel (1828–1882)

Original: a pen and ink drawing, 18 x 20″, begun in 1853 and finished in 1858. The theme occupied Rossetti's mind for many years more. For it he made many sketches in pencil, oil or water-color. Burne-Jones was his model for the head of Christ. The picture is privately owned.

Reproductions:

Has this scene a scriptural foundation? What is going on in the house on the left? Why are these people so gaily dressed? What is Mary trying to do? Why is she taking the flowers from her hair? Who are these that oppose her? Judging by her face, will they succeed in turning her away? Is hers the face of a sinner? What character does it reveal? What judgment is Simon passing on her? What is the maid behind him thinking? What is the couple behind Mary thinking? What is Christ thinking? What may the rays about his head signify? Just what is it in Christ that is attracting Mary? Is there any significance in the beggar-girl on the steps, and the fawn? Any significance in the lilies and sunflowers beside the door?

Special Topics:

1. The unconscious influence of goodness.
2. The legendary history of Mary Magdalene.
3. Rossetti's religious pictures.

RUBENS: JESUS IN THE HOUSE OF SIMON

Luke 7 : 36–50

Rubens Peter Paul (1577–1640)

Original: in the Royal Academy, Vienna, a sketch twelve by sixteen inches, on the basis of which the larger work, six by eight and a half feet, now in the Hermitage, St. Petersburg, was painted. The sketch was executed in 1618. It is drawn with clearer detail than the painting and is more satisfactory to study. Compare the Hermitage picture, reproduced in such works as Dillon: Rubens. Plate cxxxix.

Reproductions:

What moment of the story is here depicted? What is the focus of the picture? Is there more than one? Show in detail how this is so. What are the dominant characteristics of the picture? What are the servants interested in? Which is Simon? What is his attitude toward the situation? Are there any disciples here? Of what social grade are they and the other guests? What is the man in profile (second from Jesus) talking about? What is the feeling of the man next Jesus? Note each other guest and determine what he is thinking. Is Mary a penitent sinner? self-forgetful or self-conscious? Is Jesus worthy of the honor Simon has conferred? of the honor Mary has conferred? Why does the peacock occupy such a prominent place? What is conversion? Do cases of conversion like Mary's happen nowadays?

Special Topics:

1. Report on the work of some local Rescue Mission.
2. Read and report on one of the cases cited in Harold Begbie's "Twice-Born Men," or "Dry-Dock of a Thousand Wrecks."

MURILLO: MARY MAGDALENE

Murillo, Bartolomé Estéban (1617–1682)
Original: Royal Gallery, Berlin.
Reproductions: Taber-Prang, 1, 2, 3, 4, 5, 6, 10, 11, 12, 13.

Conceive a setting and a time for this picture: Are others around her? What is she looking at? Was the picture taken before or after her conversion? the anointing? the crucifixion? the resurrection? Has this Mary ever been subject to fits of insanity or epilepsy? Has she ever been a moral degenerate? Would a complete change of life and interest make a complete change in her face? Would she be likely to thrust herself into Simon's house without an invitation? Is she thinking about herself or some one else? Does the face express love, gratitude, penitence, longing, or what? Would the title "Julia Marlowe as Antigone" — or something similar — do violence to the picture? Just what idea or feeling do you think Murillo intended to convey? Considering Mary's character before and after her conversion, is this an adequate representation?

Special Topics: Make a comparative study of the various Magdalenes.

VITI: MARY MAGDALENE

PHOTO BY COURTESY OF THE BROWN PICTURES CO.

VITI: MAGDALENE IN THE DESERT

Viti (or Vite), Timoteo (1469–1523)
Original: painted about 1508 for the Chapel of Ludovico Amaduzzi in the cathedral of Urbino; now in the gallery at Bologna.
Reproductions:

A late legend says that Mary (identified with Mary of Bethany), Martha and Lazarus fled from the persecution mentioned in Acts 8 : 1; they were placed in a small boat and set adrift, but were conveyed by Providence to Marseilles. Mary preached to the heathen there, and then for thirty years was a hermit in a wild spot between Toulon and Marseilles. Pictures like this became popular in the 16th century.

What purpose does the cave serve? What is the meaning of the book and vase? Mary's mantle is crimson: Why? What is the hair that appears below it? Is this the face of one who has sinned and repented? Is she praying, or what is she thinking about? Is this life of a hermit the logical outcome of her former life? What is the object of being an ascetic? Why do you not adopt ascetic practices? Why should so many hundred thousands have adopted them in the past, and why do thousands practise them today?

Special Topics:

1. The ascetic practices of Indian religionists (Yogins, Saddhus, Fakirs, etc.).
2. Present-day ascetics in Christendom (Flagellants, etc.).
3. The theory of asceticism: has asceticism a legitimate place in the Christian life?

HOFMANN: CHRIST AND THE ADULTERESS

John 8 : 2–11

Hofmann, Johann Michael Ferdinand Heinrich (1824–1911)
Original: painted in 1868, now in the Zwinger Gallery, Dresden.
Reproductions: Taber-Prang, 1, 3, 13.

What moment of the incident has the artist depicted? What details of the composition point to Jesus as a center of interest? What ones point to the woman? How has Hofmann made clear

who the chief accusers are? Read their faces: are they interested in public morality? Why should one of them have a book? How many other accusers appear? What is the rough man on the right carrying, and why? Is the corespondent present? Which disciples are here? Explain the attitude of the two women of the crowd. Is this a customary way for women to treat such a sinner? Does the adulteress appear to be a bad character? Does she show the proper feeling under the circumstances? If Jesus condemns the woman will they carry out the punishment? Why should a Roman soldier be here? What do you think Jesus wrote on the ground? Why did the accusers go out? What do you think of Jesus' decision? What do the figure and face of Christ tell you about his attitude toward the incident? What sins in Jesus' mind are worse than adultery?

Chapter X

THE MARTYRDOM OF JOHN

PICTURES FOR STUDY

Masolino: The Feast of Herod
Puvis de Chavannes: Beheading of John
Moreau: The Apparition

The incident of John's arrest and death has usually been considered from the standpoint of John. It marks the end of a brave career, the fulfilment of John's own prophecy, "He must increase but I must decrease." But its true significance for Jesus lay rather in what it reflected of the dangers in the midst of which he worked. John had become a popular preacher whose power to sway men was phenomenal. Popular leaders are always looked at askance by autocratic rulers, who know full well the power of a multitude when welded into an instrument by the fire of an ideal. Every word John spoke was reported to Herod; and when John's denunciation of sin became specific, and when, according to Josephus, Herod began to fear that John would stir up a revolt, he clapped him into prison. The act was the answer of power to dangerous popularity. Now Jesus was treading the same road. He was as mighty a preacher as John, and he had come into the very center of Herod's domain, almost under the walls of his palace at Tiberias; and the same spies that had shadowed John now shadowed him. Herod was worried (Mk. 6 : 14–16; Lk. 23 : 8). Let there be the

slightest personal reflection upon Herod or the faintest suggestion that he was winning a following for political ends, and Jesus' dreams would all vanish in a dungeon. Between the Herodians and the Scribes and Pharisees, with whom Galilee swarmed, Jesus had a hard time. He now saw, as Holtzmann puts it, that "the preacher of righteousness, even though sent by God, is not protected by God against the arbitrary power and caprice of men. It is not God's will that the happiness of man on earth should correspond with his worth. From John's fate Jesus came to understand the fate which awaited himself."

The painters of course cannot suggest this wider significance. They look upon the incident as an act of wantonness on Herod's part, or an act of lasciviousness on Salome's, an act of revenge from Herodias, and a tragedy for John. In all these points of view there is truth and an opportunity for dramatic interpretation.

MASOLINO: THE FEAST OF HEROD

Matt. 14 : 1–12; Mark 6 : 14–29

Masolino: Tommaso di Cristoforo Fini, commonly called (1383–1447)

Original: a fresco in the baptistery of the chapel of Castiglione d' Olona, not far from Milan, executed about 1428. It was only recently uncovered from whitewash, and bears the signature of Masolino.

Reproductions:

Note the date, the imperfect perspective, the inadequate landscape, the general naïveté. How many moments of time are presented? How well does Salome, as she makes her request of Herod, fill her part? Do you like her face? Does the face of Herod accurately portray his feelings on this occasion? How do

MASOLINO: THE FEAST OF HEROD

BY PERMISSION OF THE OWNER, MR. JOHN QUINN, NEW YORK

PUVIS DE CHAVANNES: BEHEADING OF JOHN THE BAPTIST

his guests take the request? On the right, as Salome kneels to present the head to her mother, is she sufficiently shocked? Why should not Herodias be shocked? Why should the maid beyond them be so affected? Consider, on the data of this picture, what are the characters of Herod, Salome, and Herodias. Why is the burial scene introduced? Did the event have any effect on the fortunes of Jesus?

Special Topic: The life and character of Herod Antipas.

PUVIS DE CHAVANNES: BEHEADING OF JOHN THE BAPTIST

Matt. 14 : 1–12; Mark 6 : 14–29; Luke 9 : 7–9

Puvis de Chavannes, Pierre Cécile (1824–1898)

Original: exhibited in the Salon of 1870, and characterized as an "outrage"; again in the University Exposition of 1889, after the artist was famous, and praised highly! Now in the Metropolitan Museum, New York, loaned by its owner, Mr. John Quinn.

Reproductions: In color: Seemann three-color prints, No. 1409.

In what respects is this an ignominious death? What is the effect of putting Herodias here? Of not having John's head laid on a block? Of not having his hands bound? What is the emotional effect of the executioner's position? Of John's forward-looking eyes? Why not have John beg Herodias for mercy? Is there any suggestion in John's face that perhaps after all he made a mistake in being so hard on the woman? What of John's qualities here presented make him worthy of Jesus' judgment of him (Mt. 11 : 7–11)?

Special Topic: A historical parallel: John Chrysostom and the Empress Eudoxia.

MOREAU: THE APPARITION

Matt. 14 : 1–12; Mark 6 : 14–29

Moreau, Gustave (1826–1898)

Original: a large water-color, first exhibited in the Paris Salon of 1876, together with another of Salome Dancing, now the property of the State, in the Luxembourg, Paris.

Reproductions:

Do you imagine that Herod lived in such magnificence as this? What aspect of Herod's character does the artist suggest by such a palace? What aspect is symbolized by the guard with the sword? By the figure of Salome the dancer? Just what time in the story is represented? Where are the guests? Why is Herod so morose? What is Herodias thinking about? Why does no one but Salome seem to see the head? What is the immediate effect of the experience on her? Do you know of instances, in literature or in life, where sins have come home in this way to the conscience of the doer? What results may issue from such experiences (Mt. 27 : 3–5; Lk. 22 : 61–62; Acts 22 : 20, 6–8)?

Special Topics:

1. The psychology of apparitions.
2. Biblical apparitions.

Chapter XI

THE TRANSFIGURATION

PICTURES FOR STUDY

Fra Angelico: The Transfiguration
Raphael: The Transfiguration

The wonderful experience known as the Transfiguration is a turning-point in the life of Jesus. Briefly put, the first period of his public ministry, marked by increasing popularity and increasing opposition, culminates in his controversy with the scribes and Pharisees (Mk. 7 : 1–23) when he definitely breaks with the traditions of his people and is branded as a heretic and a dangerous man. The second period is marked by his flight from the region of the Galilean Lake, and his wanderings on foreign territory, culminating in the declaration by Peter that he is the Messiah. In connection with this event, or shortly after, occurs the Transfiguration while Jesus is praying for strength to carry out a new purpose, the purpose to go to Jerusalem. To return to Galilee meant virulent hatred from the scribes and Pharisees and probably death at the hands of Herod; to stay on foreign soil meant an acknowledgment of defeat; to go to Jerusalem, the stronghold of his enemies, meant certain death. But his duty as Messiah was publicly to proclaim himself and his message at the Royal City, come what might; and from this time he "steadfastly set his face to go toward Jerusalem."

The Transfiguration is the reflected glory of that decision, interpreted by his disciples in this pictorial and mystic fashion long after his death and resurrection. This narrative, like the story of the Temptation, must be understood spiritually and symbolically.

No one knows the exact site of the Transfiguration. For many centuries tradition has located it on Mt. Tabor, a few miles due east of Nazareth, and therefore this mountain was in the mind of all the painters of the scene. The mountain today is crowned with two monasteries, one belonging to the Greeks and the other to the Latins. Their accompanying churches are the successors of those built by the crusaders, which succeeded others of the fourth century, which in turn represented the tabernacles that Peter proposed to build. Each sect of course claims to have the only and original site. However, the identification of Tabor with the Mount of Transfiguration is erroneous, the scholars having decided that the spurs of Mt. Hermon above Cæsarea Philippi meet the requirements better than any other spot.

The Transfiguration has not been a favorite subject with the artists. Aside from early mosaics, there are hardly more than a dozen representations that are at all well known. That is doubtless because there are no theological implications in the experience; it has never become the subject of dogma. However, if the artists had understood its true significance, had appreciated the heroism and the faith for which the glory stands, they might have made the world richer.

PLATE BY COURTESY OF THE UNIVERSITY PRINTS, NEWTON, MASS.

MOREAU: THE APPARITION

FRA ANGELICO: THE TRANSFIGURATION

FRA ANGELICO: THE TRANSFIGURATION

Matt. 17 : 1–13; Mark 9 : 2–13; Luke 9 : 28–36

Angelico: Giovanni da Fiesole, called Fra (1387–1455)
Original: a fresco, 6′ x 5′, painted between 1437 and 1445 in cell No. 6, Monastery of San Marco, Florence.
Reproductions:

Is this a realistic picture? In what ways does it depart from the Gospel story? Why should Moses and Elias have appeared on the mount? Who are the other persons besides the disciples? Why should they be here? Why does Christ's figure take the form of a cross? What provisions of the Law may be taken as a type of Christ's death? What passages in the Prophets may be so regarded? What special circumstances have made the comfort of this vision especially necessary to Jesus? What was the intended effect of this picture on the monks for whom it was painted? Does it have that effect upon you?

Special Topics:

1. Is the Gospel account of the Transfiguration fact or allegory?
2. What is the true meaning of the Transfiguration?
3. Fra Angelico's religion, as shown in his pictures.

RAPHAEL: THE TRANSFIGURATION

Mark 9 : 2–29

Raffaelo, Santi, or Sanzio (1483–1520)
Original: painted by order of Cardinal Giuliano de Medici as altar-piece for the cathedral of Narbonne, France, of which Francis I had made the cardinal Bishop. It was Raphael's last work, for he died (1520) when it was hardly completed. The canvas was exhibited above his coffin as he lay in state, and it accompanied the huge procession of mourners to the Pantheon, where the painter was interred. Thereupon it was decided that the painting should not leave Rome, but should be kept as a memorial of the great artist. It was accordingly set up in the church of S. Pietro in Montorio. Napoleon carried it to Paris in 1797 with other artistic loot, but in 1815 it was returned to Rome, where it may now

be seen in the Vatican Gallery. A marvellous copy of it in mosaic adorns St. Peter's church.

Reproductions: Braun & Co., F. I. E. T.

This picture is full of contrasts (some of which, e.g., color, do not appear in reproduction). What contrasts do you discover in lighting? in composition? in spirit? How many incidents are depicted? Where according to scripture did each occur? Would it not have been better to omit the lower half of the picture altogether? Study the leading lines of the picture and determine their focus, or foci. This arrangement is symbolic of a truth: What is it?

In the lower half, identify the group on the right: which are the father, mother, aunt, uncles? Do you discover why the boy is abnormal? Who is the most interesting member of this group? Identify the apostles as far as you can. What is each one saying or thinking? How would you characterize this half of the picture?

In the upper half, identify each of the three apostles. The two spectators are the donor's father and uncle, as SS. Julian and Lawrence. Do they detract? What purpose may they possibly serve? Which of the floating figures is Moses and which Elias? Why should these two of all the Old Testament worthies have appeared at the Transfiguration? Is the figure of Christ poised, rising or falling? What shows it? What spiritual truth is suggested by this fact? Do you see any resemblance between this face and that of the child of the Sistine Madonna? Account for the position of the garments of the other figures. Considering the situation regarding his work and himself that Jesus had now become aware of (Jn. 6 : 66; Mk. 7 : 24; Mt. 16 : 21–23), does this face of Christ express his spirit? What is that spirit? Does the subsequent conduct of Jesus further express it? Can you think of any characters in history who have exemplified the same spirit? What is the religious teaching of the picture as a whole?

Special Topics:

1. The arguments for and against Mt. Tabor as the scene of the Transfiguration.
2. Was Raphael a religious man?
3. The relation of character to artistic creation.

RAPHAEL: THE TRANSFIGURATION

PLATE BY COURTESY OF THE PERRY PICTURES CO.

SCHOOL OF REMBRANDT: CHRIST BLESSING LITTLE CHILDREN

Chapter XII

LESSONS IN THE SPIRITUAL LIFE

PICTURES FOR STUDY

School of Rembrandt: Christ Blessing Little Children
Von Uhde: "Suffer the Little Children"
Hofmann: Christ and the Rich Young Man
Von Gebhardt: Christ and the Rich Man
Watts: "For He Had Great Possessions"

As Christ turned his back upon the failure of Galilee and wandered through Perea toward Jerusalem, his mind full of his approaching end, he desired to say to his disciples the few vital words that should guide them when he was gone. Circumstances partly favored him. First came the quarrel over who should be greatest, then the experience with the insane prejudice between Jews and Samaritans, the question about divorce, the incident of the rich man, the request of James and John for preëminence, and the incident of Zacchæus. These all pointed one way. It seemed as if the whole world had gone crazy over wealth and power. The disciples, dazzled by Jesus' now plain statements that he was the Messiah and that the kingdom was coming as soon as he should be offered up, were reaching out after the plums; and those who did not share the Messianic hope were a few of them rich and selfish and the rest poor and envious. Prejudice and hatred, lust and greed of power seemed the dominant motives in the grand

scramble of life. Jesus therefore directed his earnest thought to showing how fundamentally these motives were out of place in his kingdom. In two instances he appealed to a little child, and in two he dealt at length with the problem of riches. By means of the child he showed that guilelessness, simplicity, an open mind, love, trust, are the saving qualities in character; and through his parable and his conversations with the rich man and with Zacchæus he taught that the love of money must be absolutely eliminated as a root of all evil. These two teachings Jesus evidently regarded as fundamental.

These two themes have fortunately found admirable expression at the hands of the artists, more especially the moderns.

SCHOOL OF REMBRANDT: CHRIST BLESSING LITTLE CHILDREN

Matt. 19 : 13–15; Mark 10 : 13–16; Luke 18 : 15–17

Original: In the National Gallery, London.
Reproductions:

Do you recognize the nationality of the costumes? Who are the men in the background? Read the thoughts of the mother on the left. How does the little child in the foreground enjoy the process? Is this natural? What do you think Jesus is saying? Is he happy? Why? Is there any significance in the fact that only toward the end of his ministry did he pay any attention to children? Does Jesus look as if he himself needed a blessing? Has the child a blessing to give? What thoughts come to you as you hold a little child in your arms?

Special Topics:

1. The ministry of little children.
2. What has Christ's religion done for children?
3. What is still left to do?

VON CHDE: "SUFFER THE LITTLE CHILDREN TO COME UNTO ME"

VON UHDE: "SUFFER THE LITTLE CHILDREN"

Matt. 19 : 13–15; Mark 10 : 13–16; Luke 18 : 15–17

Uhde, Fritz von (1848–)

Original: 6′ x 9′, painted in 1884; exhibited at the Berlin Academy and at the Paris Salon of 1885; bought in 1886 for the Museum at Leipsic. A slightly variant treatment of the same theme is privately owned at Worms, Germany.

Reproductions:

What country and what class of people are here presented? Would it have been a more effective picture if the children of Christ's own time had been presented? if American children of the fashionable set had been presented? Just why? In what various states of mind do these children approach Jesus? What is the focus of the picture? What effect does the light give? Does Jesus' attitude and face express his love? How does the spirit Jesus is showing affect children today? What did Jesus mean by the words, "Of such is the kingdom of Heaven" (Lk. 18 : 16)? Think of the characteristics of some child you know and consider whether Jesus meant to approve all of them. What are the childish elements in the Christian religion?

Special Topics:

1. What do we gain and what do we lose by modernizing our representations of Christ.
2. Is Jesus' doctrine of love and trust really workable?

HOFMANN: CHRIST AND THE RICH YOUNG MAN

Matt. 19 : 16–26; Mark 10 : 17–27; Luke 18 : 18–30

(*See Frontispiece*)

Hofmann: Johann Michael Ferdinand Heinrich (1824–1911)

Original: painted in 1889. Still in the painter's studio when he died.

Reproductions: Taber-Prang, 1, 2, 3, 4, 5, 6, 11, 12, 13, 16, 17, 18, 19, 20. Detail, Head of Christ, 1, 2, 3, 4, 5, 6, 18, 19, 20. Fischel, Adler & Schwartz Co., artotype 14 x 18, $0.80; colored, $1.50; artotype, Head of Christ, $0.80; colored, $1.50.

What probably brought this young man to Jesus? What signs of riches does he bear? Has he made an improper use of riches, do you judge? Is he a roué? Do you see any traces of idealism in his face? Could Jesus, looking upon such a one, love him? Are any defects of character evident? In what spirit does Jesus address him? Do you see in Jesus any trace of class feeling, or indignation at wealth in general? Does Jesus seem to know what he is talking about? Why does he point with both hands rather than one? What answer does he apparently expect? Do you think his demand was unreasonable? What choice would you have made under the circumstances? Is it wicked to be rich? Why should Jesus be so pessimistic about the salvation of the rich?

Special Topics:

1. What is the full gospel teaching about wealth?
2. Is Jesus' demand upon this particular rich man intended to be a universal principle?

VON GEBHARDT: CHRIST AND THE RICH YOUNG MAN

Matt. 19 : 16–26; Mark 10 : 17–27; Luke 18 : 18–30

Gebhardt, Karl Franz Eduard von (1838–)
Original: painted in 1892.
Reproductions:

Can you identify the nationality and the era by the costumes? What classes of society are represented here? Why are so many children present? Are there any disciples? Has the rich young man made his speech? What spirit is Jesus showing? What proof has Jesus that the young man has not kept all the commandments? Why did Jesus not cite Commandments I–IV? In this picture is Jesus more interested in the rich man's welfare or the poor? How is it in Hofmann's? How will the distribution of this man's wealth save him? What is salvation? Will the distribution be a good thing for the poor? (Think twice.) What must the poor do to inherit eternal life?

Special Topic:

1. Was Jesus a Socialist?

WATTS: "FOR HE HAD GREAT POSSESSIONS"

Matt 19 : 22; Mark 10 : 22; Luke 18 : 23

Watts, George Frederick (1817–1904)
Original: 55" x 23", exhibited in the Royal Academy in 1894. Now in the Tate Gallery, London.
Reproductions:

What indications of riches do you find? What does the concealed face signify of the man's thoughts? Why should the hand be so prominent and so richly jewelled? Is it about to relax or close? Is the hand pleasing? Find similes to express its qualities. Can you imagine what character its owner has? What does the concealed face signify about the effect of riches on character? (v. Dante's Inferno, 7 : 49–54.) What are the qualities destroyed by love of money?

Special Topic: The meaning of Atrophy, biologically and spiritually.

WATTS: "FOR HE HAD GREAT POSSESSIONS"

PHOTO BY COURTESY OF THE BROWN PICTURES CO.

SIEMIRADSKI: CHRIST WITH MARY AND MARTHA

Chapter XIII

THE BETHANY HOME

PICTURES FOR STUDY

Siemiradski: Christ with Mary and Martha
Rubens: Raising of Lazarus
Von Gebhardt: Raising of Lazarus

There is something restful in the name of Bethany. Whether the sound is a subtle psychologic palliative, or whether the memories of its ministry to the last weary days of Jesus mingle with the name, we feel that to rest in Bethany is to find Beulah Land. Nor is this thought belied when the traveler leaves the bustle of Jerusalem and seeks the little village still nestling in the folds of Olivet. The mountain interposes all its bulk between it and the city, and the buttresses that slope up from Kedron and the Fountain of the Apostles hold it in their embrace like the Everlasting Arms. As one lies under the old olive trees with which the slope is tufted, one feels the remoteness of the busy world and the nearness of the eternities. Below is the wrinkled and silent wilderness shuddering down to the Dead Sea. There is no sign of habitation but the tiny Arab village of Abu Dis on its little mountain top a mile away, and no sign of life but the specks of flocks that move like microscopic larvæ along the slopes. Southward the hills fade into the sky beyond the Hebron of Abraham; eastward the purple gulf

where lies the "Asphaltic Pool" is backed by the precipitous scarps and level battlements of Moab, behind which the desert crouches. Wait till the shadows at your feet begin to creep eastward and the light turns golden and Moab begins to burn with the hidden fires of an opal; then you will believe that no corner of the earth is blessed with a beauty so ethereal.

But the little village of El-Azariyeh, whose name still betrays through its Arabic disguise the memory of Lazarus, has fallen from its high estate. Never was there a more wretched place, never more filth and squalor and poverty and impudence. From the moment you enter the first rubbish-choked lane that leads to the tomb of Lazarus till you emerge from the chickens and the flies that fight with you for the possession of Martha's house, you are enveloped in a swarm of women and children and boys, whose cries of "bakshish" and whose self-assumed, officious guidance make you wish that Jesus never had come to Bethany. First they open a little door that leads down to the tomb deep in the bowels of the mountain. Then to the "Castle of Lazarus" – a ruined tower that dominates the village, built last by queen Millicent in 1138 as a protection to her nunnery, but first by no one knows whom. Beyond the tower, they say, lay the house of Simon the Leper, and thirty yards to the east are the elegant though scanty vestiges of the convent that Millicent built for her sister Yvette, now doing duty as the home that Jesus loved. Over the traces of this grandeur and these memories are flung the forty hovels and the dung-heaps of El-Azariyeh. The whole is a parable of the mists and legends and the pious frauds through which we must

RUBENS: THE RAISING OF LAZARUS

VON GEBHARDT: RAISING OF LAZARUS

grope our way back to Christ. But when we work ourselves once clear of these and come out into the open glories of the True, we see that majestic Figure coming up the trail from Jericho, we see Martha and Mary throw themselves at his feet, and we feel in our hearts that the silence and the beauty of that wondrous background of the wilderness against which he stands is but the reflection of his comfort and his power.

SIEMIRADSKI: CHRIST WITH MARY AND MARTHA

Luke 10 : 38–42

Siemiradski, Hendrik (1834–1902)
Original: painted in 1885.
Reproductions:

What evidence in the Bible is there that Mary and Martha were rich? How does this villa meet your ideal of the way they lived? What evidences of Martha's thoughtfulness for her guest appear in the picture? What of Mary's? What indications are there of Mary's temperament? Do you think Mary was in love with Jesus? Why do you think so? If that were true, how would Jesus treat her? What do you think the topic of their conversation is? Was Jesus fond of dining? How many dinners do the Gospels tell us he attended? How did he rank pleasures of this kind (John. 3 : 31–34)? Just what was the point of his rebuke to Martha? By his own example did Jesus place emphasis on the active or the contemplative life?

Special Topic: What are the respective merits of the active and the contemplative life?

RUBENS: RAISING OF LAZARUS

John 11 : 1–46

Rubens, Peter Paul (1577–1640)
Original: 8′ 7″ x 6′ 5″, painted about 1624. Now in the Kaiser Friedrich's Museum, Berlin.

Reproductions: Seemann three-color print, No. 1448.
Berlin Photographic Co., No. 5278: Photogravure $19\frac{1}{8}$ x $14\frac{1}{8}$", $5.00.

Identify the persons in the picture. Have the scriptural requirements been fulfilled? Has Rubens pictured Jesus as the originator or the transmitter of the power? What does the scripture say about it (John 11 : 41–42)? What seems to be his motive in performing this miracle? Has he been weeping (John 11 : 35)? What does the look on the sister's upturned face suggest? What is uppermost in the mind of the other sister (the one touching Lazarus)? In what spirit does Lazarus respond to the summons? Does he look as if he had been sick? From his looks, what do you infer about his experience the past four days? Does this picture offer you an adequate representation of the event? If not, what is lacking?

Special Topics:

1. What are the evidences for and against the historicity of this incident (v. Holtzmann's Life of Jesus, pp. 274–5; Kent's Life and Teachings of Jesus, p. 106)?
2. How many of Rubens' pictures can be called religious?

VON GEBHARDT: RAISING OF LAZARUS

John 11 : 1–46

Gebhardt, Karl Franz Eduard von (1838–)
Original: painted in 1896: privately owned.
Reproductions:

Can you discover the epoch and the nationality to which these people belong? Does the incident gain or lose power by being so translated? What emotion is uppermost on the faces of each of the crowd at the gate? of the three men assisting Lazarus? What is Lazarus thinking about? Compare him with the Lazarus of Rubens: Which is better, and why? Compare the sisters with those in Rubens' picture: Which are the more spiritual? In which are thankfulness and love better expressed? Why is the face of Christ so sad and pained? (Consider when this incident occurred.) What does the position of each of his hands signify?

Compare this Christ and Rubens'. How can Christ's words be true, "He that liveth and believeth in me shall never die," when all believers up to this generation have died? Do the words of the parable of the Prodigal Son, "This my son was dead and is alive again," explain "He that believeth in me, though he were dead, yet shall he live"; or does the latter passage refer only to the resurrection?

Special Topics:

1. What truths are symbolized in Tennyson's allegory, "The Passing of Arthur"?
2. What is Immortality?

Chapter XIV

THE APPROACH TO JERUSALEM

PICTURES FOR STUDY

Flandrin: Christ Mourns over the City
Giotto: The Triumphal Entry
Doré: Christ Entering Jerusalem

We now enter upon what is technically called Passion Week. Behind us are Christ's labors for the world at large, the rejection in Galilee, the sojourn in Perea till the Passover time should draw nigh, and his ascent from Jericho to the quiet suburb of Bethany. It is now Monday noon. There is time only for a midday refreshment in the home he loved, and then he must go forth to proclaim in his own unique way that he is the Messiah.

Today there are two approaches to Jerusalem from Bethany. You may take the carriage road that follows the contours of the Mount of Olives at an easy gradient to the southwest shoulder, above the "Hill of Offence." Here you reach the highest point of the road, and as your horses swing round the curve and head northward, suddenly the whole city bursts upon you, lying close at hand yet separated from you by the deep gulf of the Kedron. The other path, which has never become a road but which is still used, leads due west from Bethany up the steep sides of Olivet, past little Bethphage; then still hugging the slope, it ascends to the saddle where the Mosque of the Ascension now stands, a point some five hundred

yards further to the north and some two hundred feet higher than the first-mentioned view-point. Here also the city comes suddenly upon you. From this point it was that Christ and his followers saw it.

It was a sight to set the imagination on fire. The little hill that had served David as his capital was nearest them and far below. Over it to the left rose the mass of Mt. Zion crowned with the High Priest's palace, the palace of the Hasmoneans and the houses of the aristocracy; and to the right the four great towers and massive walls of Herod's palace, the residence of Pilate the Roman Procurator. In the immediate foreground, so near that they could see each individual of the vast Passover throng that swarmed it, rose the huge pile of the Temple, its central building plated with gold, and its grand colonnades and porches gleaming with white marble. To the right of the Temple and dominating it frowned the fortress of Antonia, home of the Roman legions. And between these larger buildings lay the thrice-compacted houses of the people, climbing the steep hillsides or sinking with the valleys down to the Pool of Siloam. What passionate thoughts were his as Jesus looked at these symbols of his people's state: at the priestly palaces of the Sadducees, half Hellenized and wholly corrupt; at Pilate's judgment hall that summarized the despotism of an alien power; at Antonia where lay the ruthless instruments of that despotism; at his Father's house, beautiful as a dream to look upon, but surrounded by the powers of this world and desperately subordinated to them. And helpless beneath them all lay the poor and the enslaved and the spiritually starved, who through

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FLANDRIN: CHRIST WEEPING OVER THE CITY

GIOTTO: THE TRIUMPHAL ENTRY

fear might not come unto him to receive life. O Jerusalem, Jerusalem! ridden by priestcraft, wasted by cynical cruelty, seething with discontent and rebellion, thou knowest not the things that pertain to thy peace. When thy King cometh unto thee, thou wilt give him not a crown but the cross!

FLANDRIN: CHRIST MOURNS OVER THE CITY

Luke 19 : 41–44

Flandrin, Paul Hippolyte
Original: painted in 1904.
Reproductions: Braun & Co., I.

What city is this? Why did not the artist paint Jerusalem? Why are there tenements in the foreground? Why is there so much smoke and steam? Why are the churches in the background rather than in the foreground? What seems to be of more consequence here, religion or business? Do you see any people in the city? What is Christ thinking about? Why should Christ have wept over the original Jerusalem, and why should he be sad in this picture? Do you discover any cynicism in his face? What message do you think the artist intended to convey?

Special Topics:

1. In what respects has Christianity failed to make good?
2. To what extent is our civilization Christian?

GIOTTO: THE TRIUMPHAL ENTRY

Matt. 21 : 1–17; Mark 11 : 1–11; Luke 19 : 29–40; John 12 : 12–19

Giotto: Angiolo di Bondone, called (1266?–1337)
Original: fresco in the Arena Chapel, Padua (v. note under Giotto's Baptism).
Reproductions:

In what ways has Giotto put life and interest into this scene? Does the occasion appear to be solemn or joyous? In what mood is Christ performing this act? Which of the four Gospel narra-

tives has Giotto followed most closely? Read the accounts in this order — Mark, Luke, Matthew, John — and discover what transformations the original incident has undergone. Does John 12 : 16 throw any light upon this growth? What did this act signify to Jesus? What did it mean to the nation? Did it raise any false hopes in the disciples' minds (Mk. 13 : 3–4; Acts 1 : 6)?

DORÉ: CHRIST ENTERING JERUSALEM

Matt. 21 : 1–17; Mark 11 : 1–11; Luke 19 : 29–40; John 12 : 12–19

Doré, Paul Gustave (1832–1883)
Original: in the Doré Gallery, London.
Reproductions:

Contrast this with Giotto's picture as to truthfulness, interest, dramatic quality, spiritual suggestiveness. What various attitudes of mind do the people of this crowd assume toward Christ? Do you discover signs of hostility? Is Jesus conscious of the throng? What do his upturned gaze and gesture signify? What meaning is added by the angels? In what way can Luke 21 : 7–28 be connected with this picture?

Special Topics:

1. What did Jesus himself believe about the coming of the Messianic kingdom (Lk. 21 : 7–28 and elsewhere)?
2. What did the early church believe about it?

Doré. CHRIST ENTERING JERUSALEM

HOFMANN: CHRIST DRIVING OUT THE MONEY-CHANGERS

Chapter XV

FINAL LABORS FOR JERUSALEM

PICTURES FOR STUDY

Hofmann: Christ Driving out the Money-Changers
Kirchbach: Cleansing the Temple
Titian: The Tribute Money

There seems to be no reasonable doubt that Jesus came to Jerusalem partly to denounce the religious leaders of his nation who not only had through their emissaries made it impossible for him to continue his work in Galilee, but who by their personal greed and crimes and hypocrisies were destroying the Jewish religion. Knowing how utterly scathing his denunciation would be, he knew also that the rulers would not allow him to live long. But by contriving to keep himself always in the open by day, with the multitude whose cause he was championing, and by withdrawing each night to unknown places in the country, he managed to postpone his death four days! Never were days so filled with spiritual labor, and never did teacher show such defensive and offensive skill. By parable and argument and question, by direct denunciation and strenuous act, he taught his nation that the religion of the Sadducees and the Pharisees was an outrageous sham, and he demanded for the humble and the poor the right to worship God untramelled by the restrictions of priest and tradition. One has only to recall the incidents of Wednesday

and Thursday to realize what a precious legacy of religious truth has come down to us from these days. To them belong the parable of the Vineyard, the incident of the Tribute Money, the question about the Resurrection, What is the greatest Commandment, the parable of the Good Samaritan, the Adulteress, warning of the Scribes and Pharisees, the widow's mite, the prophecy of the destruction of the Temple, the discourse on the Second Coming; and some scholars would also place here the parables of the Wise and Foolish Virgins, the Talents, the Last Judgment and the Wedding Feast.

One of Jesus' most significant acts, occurring on Thursday, was to drive the traders from the temple courts. These traders, or rather "grafters," were of two kinds, of which the first were bankers or money-changers. All Jews had to pay to the Temple an annual tribute of half a shekel (about 29 cts.), and that in Jewish coin. Since the Jews were scattered all over the world and brought all kinds of money when they came to the Passover, there was need of money-changers. The rate of exchange was excessive and yielded about $50,000 a year to the bankers, equivalent now to many times that sum in purchasing power. The priests did a general banking business in addition. The Temple revenues were so enormous that Crassus, in 54 B.C., was able to take loot to the value of $12,500,000. Then there was the traffic in sacrificial animals. These had to be bought of the officials of the Temple at a good round sum, or if brought from without must be examined by an official, who of course had his fee. The market was sometimes cornered, and the price of a pair of doves, for

example, ran up from four cents to four dollars! There is evidence in the Talmud that Annas the High Priest was chief robber in the ring. No wonder that Jesus attacked this great iniquity. It is noticeable that all the opposition of the Scribes and Pharisees to his teaching could not avail to bring about his downfall; but when Jesus attacked the vested interests of the Sadducees he was arrested within forty-eight hours!

HOFMANN: CHRIST DRIVING OUT THE MONEY-CHANGERS

Matt. 21 : 12–17; Mark 11 : 15–18; Luke 19 : 45–48

Hofmann: Johann Michael Ferdinand Heinrich (1824–1911)
Original: a drawing.
Reproductions:

Is the architecture of the Temple grand enough? Are any features of the scene that are mentioned in scripture, lacking here? Has Jesus actually used his whip on any of these men? Is Jesus impressive? Is he angry? Does the situation call for moral indignation or ordinary anger? What is the difference? Has Hofmann expressed the true spiritual value of the incident?

Special Topics:

1. The Liquor interests and the Church of England (v. Marie Corelli: "Holy Orders"; and the movement for prohibition in 1914).
2. Does Jesus believe in force?

KIRCHBACH: CLEANSING THE TEMPLE

Matt. 21 : 12–17; Mark 11 : 15–18; Luke 19 : 45–48

Kirchbach, Frank (1859–)
Original: painted in 1887.
Reproductions:

How does your first feeling about this picture differ from that about Hofmann's? In what way is the architecture more effective? Can you tell what ancient styles are here represented?

Why should the capitals be partly ruined and the blocks of stone everywhere nicked at the edges? Does all this magnificence dwarf the action? Study each important figure to determine what he is doing or feeling. Has the artist sufficiently brought out the agitation and anger of the scene? Are any disciples present? Why should women and children occupy places near Jesus? Do they seem afraid? Of what larger group may they be representative? What does Jesus' attitude say to you? Jesus is not using a whip: why should the traders be afraid of him? What does the incident teach you about the heroism of Jesus? The source of his power over men?

Special Topic: What has been the attitude of the Church toward reformers, and why?

TITIAN: THE TRIBUTE MONEY

Matt. 22 : 15–22; Mark 12 : 13–17; Luke 20 : 20–26

Titian: Tiziano Vecelli, called (1477–1576)

Original: painted on wood, 2′ 8″ x 2′, probably in 1508 (Vasari says 1514). It was the property of Alfonso I, Duke of Ferrara, in whose study it formed a panel in a door, though the only evidence that it was painted expressly for him is the fact that on his gold coins was stamped the inscription, "Render unto Cæsar the things that are Cæsar's, and to God the things that are God's." From Ferrara it went in the beginning of the 17th century to Modena, whence in 1746 it was acquired by the King of Saxony and is now in the Dresden Gallery.

Reproductions: In color, Medici prints, chromo-lithograph 20¾ x 15½″, Italian, xlii. $9.50.

Seemann three-color half-tone, No. 33.

Berlin Photographic Co., No. 3004; Photogravure 25¾ x 19¼″, $15.00.

What moment of the incident is here portrayed? Contrast the two persons as to clothing, refinement, frankness, spirituality. What characters do the hands reveal? What qualities of the Pharisee's character are expressed by the sharp nose, the eye and

PHOTO BY COURTESY OF THE BROWN PICTURES CO.

KIRCHBACH: CLEANSING THE TEMPLE

TITIAN: TRIBUTE MONEY

the wrinkles over it, the proximity of his face to Christ's? What quality of Christ is shown by turning his body away from the Pharisee and his face toward him? What by his eyes? Does Jesus realize the nature of this test and of his questioner? Just what trap does Jesus avoid by his answer?

Special Topic: In Christ's reply is there any argument for a belief in the equality of Church and State? Just what is the proper relation of the two?

Chapter XVI

THE APPROACHING DOOM

PICTURES FOR STUDY

Justus of Ghent: Last Supper
Da Vinci: Last Supper
Von Uhde: "Tischgebet"
Brown: Christ Washing Peter's Feet
Hofmann: Christ in Gethsemane
Bacon: Christ in Gethsemane
Van Dyck: The Arrest of Jesus
Geiger: The Kiss of Betrayal

It is possible to trace the movements of Jesus hour by hour from Thursday afternoon till his death, at least as far as the events are concerned; some of the exact localities are still the subject of dispute.

First comes the supper with the disciples. According to tradition the room in which they met was on Mt. Zion, not far from the palace of the High Priest, and now known to Christians as the Cœnaculum, though called by the Moslems the Tomb of David. We can trace its history back through the crusades, when much of the present structure was built (1342), to the time of Helena (4th cent.); and previous to that we have the testimony of St. Epiphanius (307–403) that when the emperor Hadrian arrived in the city in 135 A.D. he found Christians in possession of the little church of the Cenacle in which the apostles assembled after the Ascension. It occupied the site of the house of John Mark. This

spot is therefore linked to two great incidents in the history of our faith, the Last Supper and Pentecost. If there is a "Mother Church" in Christendom it is certainly here.

Gethsemane is less surely identified, though the traditional spot cannot be far wrong. It is now a little garden, perhaps two hundred feet square, enclosed by a high wall (for purposes of defence!) and entered by a narrow door four feet high. A few tall cypresses and eight venerable olive trees, with trunks twenty to thirty feet in circumference, cast their shadows upon the flowers that the Franciscan brothers grow there with such care. The piety of the centuries has marked all the sacred places in the vicinity, — the rock where the disciples slept, the grotto of the agony, the column of betrayal. In the quiet of twilight it is not impossible to enter into the very spirit of the memories there enshrined, and to feel the tragic tensity of that hour. It is indeed a hard heart that comes away unsoftened.

JUSTUS OF GHENT: THE LAST SUPPER

Matt. 26 : 17–30; Mark 14 : 12–26; Luke 22 : 7–20; John 13 : 21–30

Justus of Ghent (born 1510?)

Original: on wood, 10′ square; painted between 1468 and 1475 for the brotherhood of Corpus Christi and paid for by the subscriptions of the Duke of Urbino and others. An altarpiece for the church of Sant' Agata at Urbino, now preserved in the Municipal Gallery.

Reproductions:

Does this room look like an upper chamber? What form of building does it most resemble? The spectators are: (1) Zeno, a Persian ambassador, in brocaded coat and great turban, who had come to Italy to raise funds to fight the Turks; (2) speaking to him,

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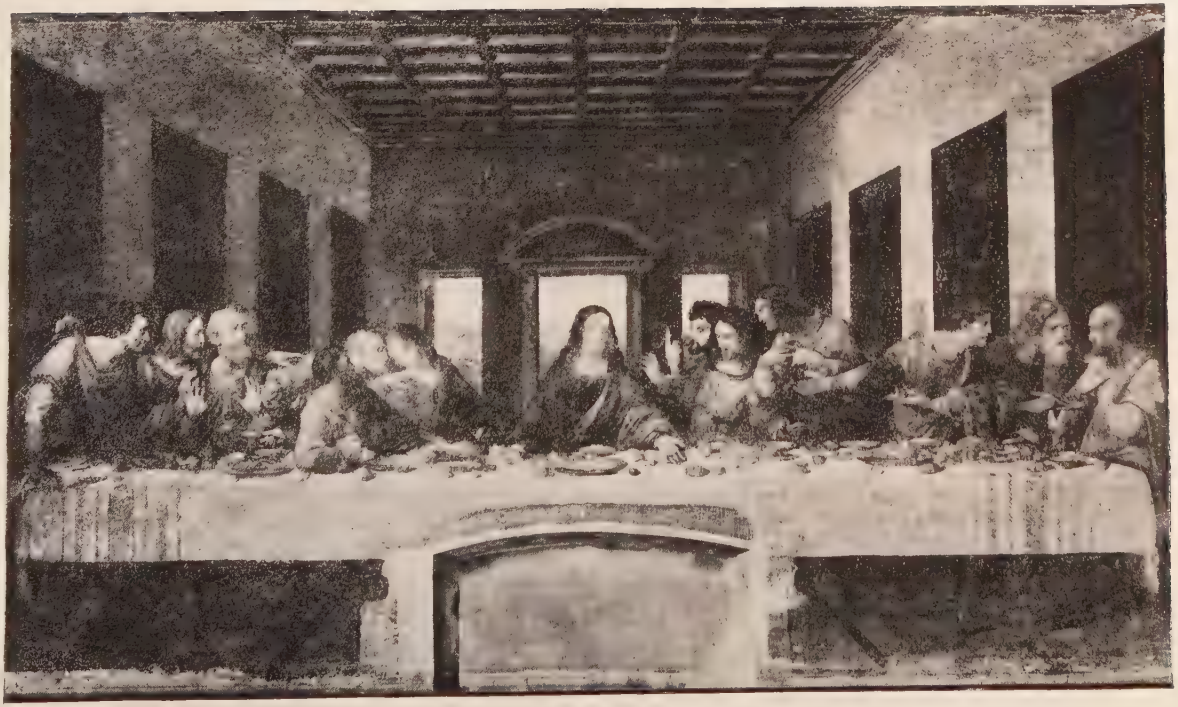
JUSTUS OF GHENT: THE LAST SUPPER



DA VINCI: LAST SUPPER

DA VINCI: LAST SUPPER (DETAIL) THOMAS (L) JAMES (C) PHILIP (R)

DA VINCI: HEAD OF CHRIST

the Duke of Urbino, for whom the picture was painted; (3) behind him, two servants; (4) in the distance, a mother and child. Why should Nos. 1 and 2 be inserted here? Angels are not mentioned in the scripture: why should they be introduced here, and what does their attitude signify? How many of the disciples can you identify? Which have already partaken of the elements? Explain their attitude. Why the pitcher and bowl in the foreground? Notice the shape of the bread Christ is offering, and compare the " wafer " used in the Catholic Mass. Do you think the incident is truthfully represented here? If the Last Supper may be conceived and represented as either a dogma, an incident or a spiritual experience, which is this picture?

Special Topics:

1. Report on the words *Mass*, *Eucharist*, *Love-feast*, *Transubstantiation*, *Consubstantiation.*
2. Rites in the Greek and other Mysteries similar to the Last Supper (See Cumont: Mysteries of Mithra).
3. Report on the Catholic belief about the Eucharist (see Catholic Encyclopedia, sub *Eucharist*).
4. What is the teaching of your denomination about the nature of the Lord's Supper.

DA VINCI: THE LAST SUPPER

Matt. 26 : 17–30; Mark 14 : 12–26; Luke 22 : 7–30; John 13 : 21–30

Da Vinci, Leonardo (1452–1519)

Original: a fresco painted in tempera on the refectory walls of the monastery of Santa Maria delle Grazie, Milan. It was painted in 1494–6 at the joint order of the Brotherhood and of Duke Sforza. The monastery has seen great vicissitudes, and the painting has suffered severely. In 1908 the most remarkable restorations ever undertaken were begun, by which the falling pigment was put back flake by flake.

Reproductions: Taber-Prang, 1, 2, 3, 11, 12, 13, Imperial Photogravure, $18\frac{1}{2}$ x $27\frac{1}{4}$ — $1.00.

Braun & Co., F. I. E. O.

Fischel, Adler & Schwartz Co. Artotype, $9\frac{3}{4}$ x 18, $0.80; colored $1.50.

In color, Medici prints, chromo-lithograph 16 x 31¾, Italian No. iv, $12. — O. M. C. No. 268, half-tone.
The Head of Christ (drawing), Medici prints, Italian No. ii, chromo-lithograph; O. M. C., No. 75, half-tone.
Berlin Photographic Co. No. 191a, from $1.50 to $18.00.

What moment of the incident is here depicted? Compare any other picture of the Last Supper and see how much more dramatic this is. Into how many groups has Christ's announcement broken the company? What are the left-hand group saying and doing (Bartholomew, James the Less, Andrew)? Identify from the scripture each member of the left central group: what is each doing? What has the nearest one in his hand? What is being said by the right-hand group (Simon, right, Thaddeus, Matthew)? In the right central group (see detailed picture) who is expressing horror (Mk. 3 : 17)? Who is trying to catch Jesus' attention? Who is protesting his innocence? What does Christ's attitude express of his mental state? Turning to Da Vinci's study for the head of Christ, what intellectual and spiritual qualities has the artist shown? Does the face fit the situation? What particular elements in the situation would call forth such a look? Which of Christ's characteristics does the face not express? What is gained by representing him beardless?

Special Topic: John 13 and 14 as a revelation of character.

VON UHDE: "TISCHGEBET"

Uhde, Fritz von (1848–)
Original: painted in 1885 and exhibited in the Paris Salon; then bought by the State for the Luxembourg, Paris.
Reproductions: Seemann three-color print, No. 3402.

This picture is a parable of what may happen every day, a translation into life of the old German "blessing," — "Come, Lord Jesus, be our guest, and bless what thou hast provided." In what spirit is the Father receiving the guest? What does the grandfather's face express? Are the children sufficiently impressed with the "company"? How elaborate a meal has the mother prepared? Would not the dignity of the occasion demand a little better grade of dinner? Does Jesus show any condescension in

VON UHDE: "TISCHGEBET" (Grace Before Meat)

BROWN: CHRIST WASHING PETER'S FEET

accepting so lowly a repast? What effect would it have upon our conversation at table if we believed that Christ were present? What effect would it have on our Christian life if at least once a day we thought of Christ's sacrificial love for us? Is there any objection to our using our daily meal as a sacrament?

Special Topic: Read all the narratives of the Last Supper, also 1 Cor. 11 : 17–26; Lk. 24 : 30; Acts 2 : 42, 46; 20 : 7, 11; and consider whether Jesus meant the home-meal to be a memorial of him, or whether he expected his followers to observe a special rite.

BROWN: CHRIST WASHING PETER'S FEET

Luke 22 : 24–30; John 13 : 1–20

Brown, Ford Madox (1821–1893)

Original: painted 1852, sold to a private owner for £200, and later acquired for the Tate Gallery, London, where it now is. The color-scheme was considerably improved by the artist's repainting portions of it. The picture is a portrait-gallery of the Pre-Raphaelites. The man next to the left end is W. M. Rossetti; Holman Hunt holds his head in his hands; Dante Rossetti, the painter of the *Annunciation*, is just in front of Peter's head; and St. John, behind Peter, is Rossetti's sister Christina, who was also the model for Mary in the *Annunciation*. Brown writes of the picture: "I have retained such truth of surroundings and accessories as I thought most conducive to *general truth*, always intending, however, the documentary and historic to be subordinate to the supernatural and Christianic — wherefore I have retained the nimbus."

Reproductions: Photograph by Fred Hollyer & Co., London.

In color: Medici print, chromo-lithograph, 14¾ x 17″, Plate English xxxvi, $12.

Seemann three-color print, No. 1382.

Can you identify any of the disciples? What moment in the story is here depicted? What do Peter's folded hands and lowered head signify? How does Peter's humility differ from Christ's? Is the spirit Jesus is showing here inconsistent with his dignity

in Kirchbach's *Cleansing of the Temple?* How do you reconcile the two? What is the meaning of this act of foot-washing? Why should it not be observed as a rite, like the Lord's Supper?

Special Topics:

1. Show how this picture illustrates the words of Bishop Brooks to theological students: "Young men, never stand on your dignity, except to trample it under your feet."
2. The history of the rite of Foot-washing.

HOFMANN: CHRIST IN GETHSEMANE

Matt. 26 : 36–46; Mark 14 : 32–42; Luke 22 : 39–46; John 18 : 1

Hofmann, Johann Michael Ferdinand Heinrich (1824–1911)

Original: three-quarters life size, painted in 1890; privately owned, Berlin.

Reproductions: Taber-Prang: 1, 2, 3, 4, 5, 6, 10, 11, 12, 13, 18, 19, 20. Detail, Head of Christ, 1, 2, 4, 5, 6, 12, 13, 18.

Fischel, Adler & Schwartz Co. Artotype 13 x 18", $0.80; colored $1.50.

Berlin Photographic Co. No. 2037: from $1.50 to $18.00. In color, 20¾ x 15", $15.00. Detail, Head of Christ, No. 2443: from $1.50 to $3.00.

What details are realistic? Why is Jesus kneeling on a rock rather than in a garden? Why this particular kind of bush? What does the light about Christ's head signify? Why should light also come from heaven? What does Christ's face indicate? Does it show traces of the struggle mentioned in Luke 22 : 44? What was the nature of that struggle, and just what was the victory achieved? Is this an adequate representation of the incident? How would you improve it?

BACON: CHRIST IN GETHSEMANE

Matt. 26 : 36–46; Mark 14 : 32–42; Luke 22 : 39–46; John 18 : 1

Bacon, F. W.

Original:

Reproductions:

What moment of time is here depicted? Can you read the feelings of Peter (left hand), though he is asleep? of John? Is James (right

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HOFMANN: CHRIST IN GETHSEMANE

hand) awake? What is passing in his mind? Have these three tried to keep awake? What is the effect of this illumination by lantern? Why did Christ return to the three in the midst of his praying? What is he here most interested in, his disciples or his own experience? What proof have you, in the picture or in scripture?

The message of the picture is concentrated in the eyes of Christ. What do they say to you? Are there indications that Jesus has undergone a struggle? What sources of comfort are now left to him? Are these sources available for us in our trials? Previous to this, has Christ ever found comfort in Nature? Mention specific instances, if any.

Special Topics:

1. What is the interpretation of Gethsemane offered by Sidney Lanier in his " Ballad of the Trees and the Master "?
2. Nature as a means of grace.

VAN DYCK: THE ARREST OF JESUS

Matt. 26 : 47–56; Mark 14 : 43–52; Luke 22 : 47–53; John 18 : 1–11

Van Dyck, Anthony (1599–1641)
Original: an early work, now in the Prado gallery, Madrid.
Reproductions: Berlin Photographic Co. No. 3251, Photogravure $18\frac{1}{4}$ x $13\frac{1}{4}$, $5.00.

How is the scene lighted? What soldiers do you discover? Is a centurion present? Find Peter. Find a frightened disciple. In what spirit is the torch-bearer performing his part? the old man behind Judas (see his rope)? What are the hands above Jesus trying to do? In what part of the picture is the motion flowing forward most strongly? How does the motion of Judas compare with it? Where does the motion stop? What does Van Dyck suggest by this? Does the face of Christ bear out the suggestion? Locate the action of John 18 : 6 with reference to this moment. What is added by the dove and hawk overhead?

Special Topic: The power of Moral Sublimity. See *Les Miserables:* Bk. vii, chap. xi. Jean Valjean at Arras.

GEIGER: THE KISS OF BETRAYAL

Matt. 26 : 47–56; Mark 14 : 43–52; Luke 22 : 47–53; John 18 : 1–11

Geiger, Caspar Augustin (1847–)
Original: painted 1886, life size. Privately owned in Munich.
Reproductions:

What does the intensity of Judas' embrace signify? What feeling is added by his approach from below, — the fawning attitude and the outstretched neck? What do his excessive wrinkles indicate? the pointed beard, nose and tufts of hair? What does the position of Jesus' hands mean? Why should he look Judas full in the eye? Does he seem to loathe Judas? Do his face and his hands tell the same story? Do you think that the command "Love your enemies" was intended to cover such cases? Can love be commanded? What is love?

Special Topic: Discriminate between love as an emotion and love as a principle.

VAN DYCK: THE ARREST OF JESUS

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GEIGER: THE KISS OF BETRAYAL

Chapter XVII

TWO FAITHLESS ONES

PICTURES FOR STUDY

Prell: The Corruption of Judas
Harrach: Peter's Denial
Armitage: The Remorse of Judas

The treachery of Judas doubtless had its roots in the past, perhaps existing from the first as a rift in his moral nature which his association with Jesus could not obliterate. But until the anointing at Bethany there is no indication of it on the surface. Then, in Luke's picturesque language, "Satan entered into Judas." It would seem that the treachery was not the result of weakness or of pressure from without, but was actively malignant. He took the initiative in going to the Chief Priests and driving a bargain with them, and from that time he "sought how he might conveniently deliver him unto them." Brief as the scriptural account is, the villainy of the deed has seared it into the memory of all time, and in Jerusalem itself the various phases of his act are marked for show. The bald hill that rises south of the valley of Jehoshaphat they still call the "Hill of Evil Counsel," for there tradition says the covenant of crime was sealed. By the entrance gate to Gethsemane is a pillar to show where the kiss was given; and over against the Valley of Hinnom, once the site of the King's Gardens, but polluted by Solomon's idolatries till

> " Tophet thence
> And black Gehenna called, the type of Hell," —

overlooking the grim scarps of the chasm still writhes an ancient olive tree to perpetuate the memory of his hanging.

It is rather unfortunate that Peter, the only one of the disciples who showed even a scruple of courage, should be singled out by the gospels for so much blame. No doubt it was Peter's own penitence that prompted him to tell the story to Mark — for he is the acknowledged source of Mark's Gospel — and the other gospel writers took the cue from him. Peter deserves praise for most of his conduct, and sympathy rather than blame for the rest. He and his cock have become precious reminders to the church of the necessity of watchfulness and fidelity. Very early the incident was enshrined in a church on Mt. Zion, built over the grotto in which Peter " wept bitterly." Within a few years the French Fathers have acquired considerable sections of the slopes of Zion, have unearthed innumerable remains of the city contemporaneous with Christ, including the street-stairs on which he descended to Siloam, the foundations and mosaic pavements of the High Priest's house with the inscription " KORBAN " on the threshold of the tithing-room, and this little church of *St. Pietrus Gallicantus*, or " St. Peter of the Cock-crow," mentioned by medieval pilgrims. Thus in an unbroken strain the challenge of Peter's bird rings down through the ages to our time, and still greets us from the spires of our New England churches, lest we forget!

PRELL: THE CORRUPTION OF JUDAS

PHOTO BY COURTESY OF THE BROWN PICTURES CO.

PRELL: THE CORRUPTION OF JUDAS

Matt. 26 : 1–5, 14–16; Mark 14 : 1, 2, 10, 11; Luke 22 : 1–6

Prell: Hermann (1854–)

Original: life size, painted in 1886; bought in 1894 for the Dresden Gallery.

Reproductions:

Note the bareness of this setting: what is its emotional effect? What does the moon add? the little trees on the hill? the tiny people in the distance? Who are these people talking with Judas? Which of the two has the keener mind? What traits do you discover in the farther one? What arguments has he probably been putting forward? What does his hand resemble, and what character is indicated by it? What argument is the nearer plotter presenting? Why is his left hand in his bag? Why is not his *whole* hand in the bag? Why does he look so steadily at Judas? What report does his face make of his character?

Contrast Judas with these men in personal appearance, intelligence and will-power. Why does Judas not look at the silver? What is he looking at? Give words to his thought. What did Judas hope to accomplish by this villany? Is there any conceivable way of interpreting his act that makes it seem less black? Considering Judas' long association with Jesus and his apparent equality of service with the other disciples, how do you explain his fall? Is his face in this picture weak or wicked? How does Prell's presentation of the incident suit you?

Special Topics:

1. Was Judas a degenerate, a coward, insane, or an instrument in the hands of the devil or of God?
2. Dante's punishment of Judas, and its symbolism (Inferno 34).

HARRACH: PETER'S DENIAL

Matt. 26 : 69–75; Mark 14 : 66–72; Luke 22 : 55–62; John 18 : 15–18, 25–27

Harrach, Ferdinand, Count von (1832–)

Original: 6′4″ x 7′2″, painted in 1879 and bought immediately for the museum at Breslau.

Reproductions:

Describe the arrangement of the palace as hinted in the picture. What time of day is it? Why are the soldiers sitting in the court-yard? What is holding their attention? In what spirit is the maid's remark made? What two other causes for Peter's discomfiture has the artist shown? What are the details that show his agitation? What special circumstance has just put Peter into a panic (Jn. 18 : 26)? How does Peter's faithlessness differ from Judas'? Is there any excuse for either? What is the immediate effect of this experience upon Peter's character? What proofs can you show?

Special Topic: Peter's spiritual history.

ARMITAGE: THE REMORSE OF JUDAS

Matt. 27 : 3–10

Armitage, Edward (1817–1896)
Original: painted 1886; now in the Tate Gallery, London.
Reproductions: Photograph by Hanfstaengel, New York. In color: Seemann print, No. 3427.

What details in Judas suggest haste? mental agony? derangement? What does the upraised hand of the priest suggest? Translate into words the expression of his face. What judgment on Judas does the face of the middle priest express? What of his own character does it reveal? What idea is expressed by the High Priest's turning his back? What is signified by the raised brow and extended chin? Does the richness of the priest's clothing add anything? What does Judas hope to accomplish by bringing back the silver? Notice how the light strikes upon Judas' nose, and then tell why there should be a vulture in the sky.

Special Topics:

1. What is Conscience?
2. If the past is irrevocable, how can one be saved?

ARMITAGE: THE REMORSE OF JUDAS

MUNKACSY: PILATE
Detail of "Christ Before Pilate"

Chapter XVIII

THE LAW'S INJUSTICE

PICTURES FOR STUDY

Munkacsy: Christ before Pilate
Reni: "Ecce Homo"
Ciseri: "Ecce Homo"
Tiepolo: Christ bearing his Cross
Max: Jesus Christ

The trial of Jesus has always been admitted to have been a travesty, but historical criticism has somewhat lessened the severity of the charge. The facts of the case come out most clearly in Luke. In this account, Jesus is taken to the High Priest's house and there kept till daybreak, suffering in the meantime the abuse of the irresponsible soldiery. At dawn the Sanhedrim convened in the council chamber near the Temple and there merely examined Jesus for the purpose of getting from him incriminating evidence that would weigh in a Roman court. This they finally obtained in his qualified admission of Messiahship. Then they adjourned to present the case to Pilate in due form. The charge was one of sedition. "We found this man perverting our nation, and forbidding to give tribute to Cæsar, and saying that he himself is Christ, a king." (Luke 23 : 2.) This was a serious charge of which a Roman Procurator was bound to take cognizance. Pilate was shrewd enough to see enmity behind the charge, and probably innocence in the prisoner, whom he doubtless took to

be mildly insane. Through fear of trouble that these High Priests might make for him at Rome, he received their testimony at its face value and passed the sentence they desired. The only failure of the law was in not acquitting the prisoner on moral grounds in spite of the evidence. Pilate's scourging was the usual method of getting evidence out of a prisoner. All the rest of the shocking proceeding was the outcome of irresponsible hatred.

The sufferings of Christ have been regarded as the most powerful argument in moving a sinner to repentance: "All this he suffered *for you*, and because of your sin." The Church has therefore caused these events to be pictured in all their gruesome details, over and over, with all the power her greatest artists could command. There are at least seventy pictures of the trial with its attendant cruelties and forty of the incidents of the Via Dolorosa. About sixty artists have painted the Crucifixion, while more than that number have given us "Depositions" and "Pietàs." The name of hardly a single artist of note previous to the eighteenth century is omitted from this list.

MUNKACSY: CHRIST BEFORE PILATE

Mark 15 : 1–20; Luke 23 : 1–25; John 18 : 28 — 19 : 16a

Munkacsy, Mihaly (Michael) (1846–)

Original: for many years Munkacsy cherished the plan of painting this picture, and made many sketches for it. The final piece occupied a year's time and was finished in 1881. It was too late for exhibition at the Paris Salon of that year, but all Paris came to see it in the artist's studio. It was then exhibited in various cities in Europe, when over two million people paid to see it. In 1886 it came to New York,

MUNKACSY: HEAD OF CHRIST
Detail of "Christ Before Pilate"

MUNKACSY: CHRIST BEFORE PILATE

It was bought by Mr. John Wanamaker of Philadelphia, and is now in a permanent exhibition hall in that city.

Reproductions: Taber-Prang 1, 2, 3, 4, 13.

Braun & Co., I. E; detail of Christ, either head or three-quarters or full length, I.

Does this picture suggest the theater, and how? Does it represent what may actually have taken place? How has the artist singled out the two leading persons? On the background to Pilate's throne are a wreath, the "fasces," and the initials S. P. Q. R.: what do these mean? What other evidences of Roman power are given? Caiaphas is prosecuting attorney: is he depending for his effect upon oratory or solid argument? What attitudes toward the prisoner do you discover in the Jews in the right half of the picture? in particular, the pompous one on Christ's left? What differences do you observe between them and the Jews in the left half? Are any of the money-changers here whose business the prisoner has recently spoiled? What is the man on the soldier's left shouting about? Why has the artist added the sweet-faced mother and child?

Which seems to be at greater ease, Jesus or Pilate (see the detailed pictures)? What is Pilate doing with his hands? Is his face strong? What are some of the arguments pro and con that he is weighing? What is his hope or purpose? In Jesus' face do you see exhaustion? moral weakness? strength? submission? defiance? faith in God? consciousness of Messiahship? fanaticism? Could you easily love this man? Mr. Henry van Dyke says that Jesus is here the judge and Pilate is on trial: is this a valid criticism?

Special Topic: Does this decision of Pilate's correspond with his character as history reveals it?

RENI: "ECCE HOMO"

John 19 : 1–5

Reni, Guido (1575–1642)

Original: in the National Gallery, London.

Reproductions:

Do you enjoy contemplating this picture? Does it suggest to you physical or spiritual suffering? Is it therefore true to the

facts in Christ's case? Does the face seem manly? Does the look suggest that the sufferer has had enough? Is he looking for relief from heaven? Couple with your study of this picture the hymn, "O sacred head now wounded" and "Jesus' name all names above": in what sense are these ideas true for you? Just what is the vital connection between these sufferings and your spiritual life? Would a crucifix in your chamber help you to live a better Christian life?

Special Topic: The spiritual ministry of the Crucifix. (See Thomas à Kempis: *Imitation of Christ,* appropriate sections.)

CISERI: "ECCE HOMO"

John 19 : 1–16

Ciseri, Antonio (1821–1891)

Original: completed shortly before his death, and considered his masterpiece. Now in the National Gallery of Modern Art, Rome.

Reproductions:

What emblems of national wealth and pride are here? What emblems of Roman power? Why this particular form of chair? What is the function of the man behind the chair? What part is filled by the dark-haired man by the pillar? (It is Ciseri himself.) Who are the other men on the right and what purpose do they serve? Who are the two women and why are they here? Does Christ's keeper look the part? What is in his hand? What devices of composition make Christ a focus of interest? What ones make the mob another focus? What is Ciseri's object in centering our attention upon these two? How does the proposed "King" strike the mob's fancy? How does the mob strike your fancy? Are they likely candidates for "citizenship in heaven"? Do you see what is urging the mob on? What does this rejection mean for the Jewish nation? (Look up the dates 70 and 132–135 A.D. in Jewish history.) How would these calamities have been averted if they had accepted the Messiah on his own terms?

Special Topics: How do you account for the tragic history of the Jewish nation since 70 A.D.? What part has Christian prejudice to play in it?

CISERI: "ECCE HOMO"

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GUIDO RENI: "ECCE HOMO"

TIEPOLO: CHRIST BEARING HIS CROSS

MAX: JESUS CHRIST

TIEPOLO: CHRIST BEARING HIS CROSS

Matt. 27 : 31–32; Mark 15 : 20–21; Luke 23 : 26–32; John 19 : 16–17. See also mention in the Gospel of Nicodemus.

Tiepolo, Giambattista (1696–1770)
Original: a large canvas over five yards square, figures life size, in the Church of S. Alvise (St. Louis), Venice.
Reproductions:

This is the Ninth Station of the Cross: What are the other thirteen, and what is the meaning of "Via Dolorosa"? Can you recognize the Holy Women of the eighth station? St. Veronica of the sixth? Where is Simon of Cyrene? Pick out the thieves. Which one of them is going to be penitent? Why do you think so? Translate the scroll the boy on the right is carrying. Who are the men in white (center)? Who is on the splendid horse? Where is the centurion? What symbols of Roman authority can you see? Who occupy the summit of Golgotha? What details of Christ suggest his helplessness and his suffering? Is there any spiritual suffering in his face? In what does the religion of the picture consist?

Special Topics:

1. The Via Dolorosa in Jerusalem (a description).
2. The true Via Dolorosa (an archæological argument).

MAX: JESUS CHRIST

Max, Gabriel Cornelius (1840–)
Original: painted in 1874, a replica in 1878.
Reproductions:

This picture illustrates the legend of St. Veronica. As Christ was bearing his cross along the *Via Dolorosa*, mocked and jeered at by the rabble, a good woman, of whom the world knows only this deed, was struck with pity at sight of his bleeding and dust-stained face. Pressing up to him she gave the Savior her handkerchief that he might wipe off the bead-drops of his agony. When Christ returned the piece of linen to her, his face was imprinted miraculously upon it, and there it remains to this day, a token of his gratitude. Since 700 A.D. the relic has been

preserved in St. Peter's in Rome. Max has not copied the original, but has painted an ideal face upon a cloth.

Does this face show physical suffering? What character do you see in it? Compare this Christ with the Munkacsy (*Christ Before Pilate*): which face represents the stronger personality? the gentler? the more other-worldly? When you first looked at the picture were the eyes open or shut? Looking steadily at them you will see them open and look at you: how is this trick accomplished? Does it make the picture seem uncanny? What emotion is expressed by the eyes? Recalling that this likeness was Veronica's reward for an act of sympathy, can you see why Max should have painted the eyes in this way?

Special Topic: What is sympathy, and what rewards come to those who show it?

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Chapter XIX

THE DEATH OF THE CROSS

PICTURES FOR STUDY

Rubens: Christ Between Two Thieves
Fra Angelico: The Crucifixion
Munkacsy: Christ on Calvary
Carrière: Christ on the Cross

The crucifixion of Christ is one of the tremendous facts of the world. Its historicity is established beyond question, and by the unanimous consent of Christians of all creeds and ages, the event is freighted with tremendous significance not only to the individual soul but to the destinies of the world. But when we come to ask precisely what that significance is, we receive various assurances. These answers constitute the Doctrines of the Atonement that the Church has advanced from time to time.

The older theories went on the assumption that the death of Christ was efficacious with the powers of the other world. Origen asserted that the Devil had a claim on mankind and that Christ paid the lien and freed us. Anselm argued that Christ's death satisfied God's outraged honor because of his law broken; and Grotius asserted that it satisfied God's sense of justice. Our Puritan forefathers accepted the medieval satisfaction theory in one form or another, and Milton gave it literary expression (Par. Lost, xii: 395–401, 416–419). Pictures that represent the "Descent into

Hell" suggest the first or mythological theory; those that present in some form the contemplation or the adoration of the Cross or the crucifix — by far the larger number — presuppose some form of the satisfaction-theory.

Modern theories of the Atonement assume that God is always yearning over man, and that man must do the changing. The spectacle of Christ on the cross moves man's heart in two ways: it shows the triumph of character over failure and death, and it shows that the way to salvation is through loyalty to God's will, through the complete surrender of ourselves to a life of love and service, come what may. This spectacle of the cross has proved to be the greatest spiritual lever in history. Through it men have seen that God was in Christ reconciling the world to himself. This conception has not yet been clearly expressed in art, though one could interpret in this way such pictures as Carrière's "Christ on the Cross." Indeed, one may read it into most of the pictures of the Old Masters, and thus find spiritual help by translating the doctrine into modern terms.

No artist has attempted to give the Crucifixion its actual physical background for the reason that no one knows where the crucifixion took place. From the gospels we gather that it was outside the city at some little distance, and that it was near one of the roads. Whether it was north, south, east or west from Jerusalem is not stated. Apparently the early Christians gave the matter no thought, so that when the true site was discovered in the fourth century by imperial order, there was no evidence of its authenticity except an alleged miracle. Nevertheless the

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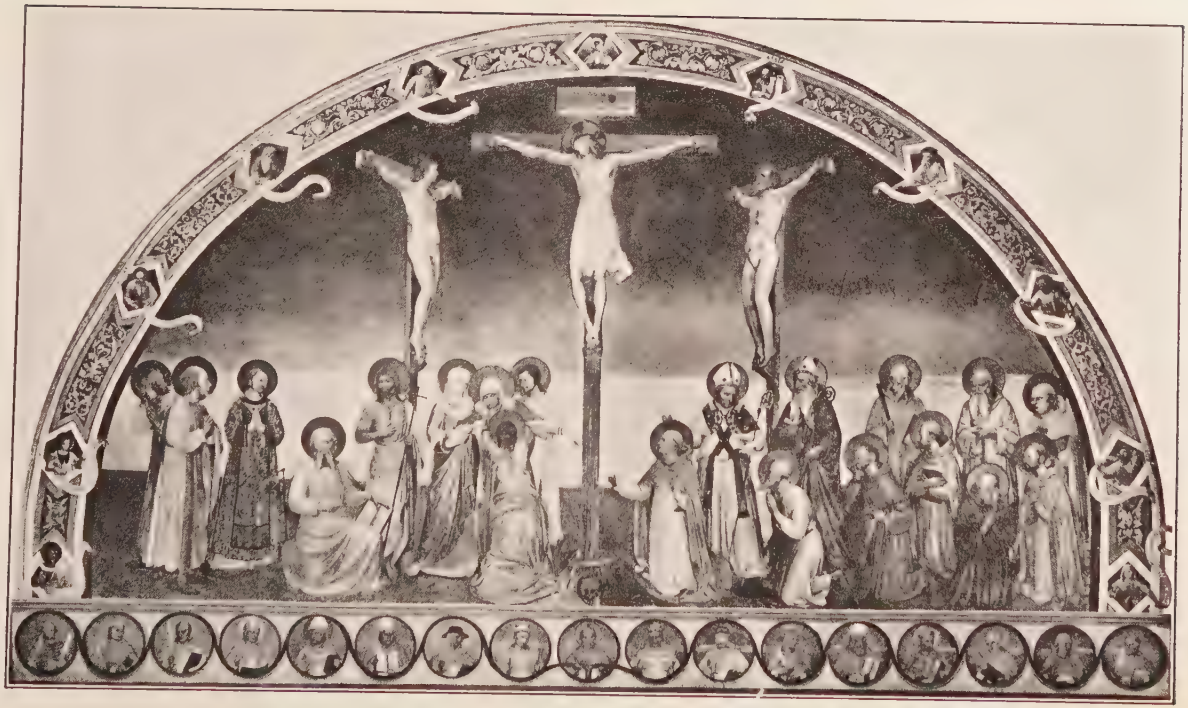
RUBENS: CHRIST BETWEEN TWO THIEVES



FRA ANGELICO: THE CRUCIFIXION

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

rocky hill of Golgotha and the near-by tomb, now enclosed by the Church of the Holy Sepulchre in Jerusalem, have maintained unbroken to the present day the tradition established by the empress Helena. This quarter-acre of ground has been literally the most fateful spot on earth. Toward it the millions of pilgrims of all ages have pressed, for its possession seven crusades and the Crimean war were waged, and the faith of Christendom has embraced it as the one undoubted witness of the Great Sacrifice. No other site rivals this in probability, for Gordon's Calvary outside the Damascus gate may be dismissed as a mere guess. Indeed the writer, after repeated visits extending over a series of years, and after considerable investigation, finds himself drawn more and more forcibly to the Golgotha of tradition, hallowed as it is by the memories of sixteen centuries of worship and by the blood and tears of Christendom.

RUBENS: CHRIST BETWEEN TWO THIEVES

Matt. 27 : 33–56; Mark 15 : 22–41; Luke 23 : 33–46; John 19 : 16–37

Rubens, Peter Paul (1577–1640)
Original: painted for the Recollet church, Antwerp, in 1620; now in the Museum, Antwerp.
Reproductions: Taber-Prang, 1, 2, 4, 5.

Study the composition to see how many right angles you can discover: what is suggested by this means? Would circles, ovals and tangential curves (as in Raphael's *Madonna of the Chair*) have suited the present scene? Is Christ dead? Is his body relaxed? What is being done to the thief on our right? The soldier with the spear is Longinus: look up the legends about him. Why has Mary Magdalene raised her hands towards him? Are her grief and sympathy more or less intense than the Virgin's.

Is John's a strong face? Is Mary's? Do the lines of Simeon's prophecy (Lk. 2 : 35) seem to be fulfilled here? What religion is there in the picture? Which picture would you prefer to live with, this, or Munkacsy's, or Fra Angelico's?

Special Topics:

1. The "Stabat Mater" as an interpretation of Mary's experience and as an expression of the meaning of the Crucifixion.
2. The legend of Longinus, its connection with the Parsifal and Grail legends, and the religious truth that the legend enshrines.

FRA ANGELICO: THE CRUCIFIXION

Matt. 27 : 33–56; Mark 15 : 22–41; Luke 23 : 33–46; John 19 : 16–37

Angelico, Giovanni da Fiesole, called Fra (1387–1455)

Original: a fresco in the chapter-house of the monastery of S. Marco, Florence; painted about 1442–3 at the request of Cosimo de Medici. It was never wholly finished, and has been seriously injured by restoration, notably the central figure and the group of women.

Reproductions:

Is this painting a symbol or a story-picture? For what purpose was it evidently painted? Is there any special reason for the great height of the crosses? Why are there no soldiers, High Priests, etc.? Whose skull is at the foot of the cross, and why? The personages have been identified as follows: 1. St. Damien; 2. St. Cosimo; 3. St. Lawrence; 4. St. Mark; 5. John the Baptist; 6. Mary; 7. The Virgin Mary; 8 Mary Magdalene; 9. John the Beloved; 10. St. Dominic; 11. St. Ambrose; 12. St. Jerome; 13. St. Augustine; 14. St. Francis; 15. St. Benedict; 16. St. Bernard; 17. St. Romualdo; 18. St. John Gualberto; 19. St. Thomas Aquinas; 20. St. Peter Martyr. Look up in an encyclopedia something about each of these men. Why has the painter assembled here so heterogeneous a company? Which of these were actually present at the crucifixion? Which are identified with Florence and the monastery of S. Marco?

FRA ANGELICO: THE CRUCIFIXION
(DETAIL)

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Which with the Medici family that built the monastery? Which are the four Latin Fathers of the Church? Which are the two martyrs? Which are the four great Monastics of the middle age? What is the full translation of the meaning of the picture? Which lines of the *Te Deum* does it illustrate?

Special Topics:

1. The contribution of Monasticism to civilization.
2. The hymns of St. Bernard.
3. The life of St. Francis (or Jerome or Augustine).

MUNKACSY: CHRIST ON CALVARY

Matt. 27 : 33–56; Mark 15 : 22–41; Luke 23 : 33–46; John 19 : 16–37

Munkacsy, Mihaly (Michael) (1846–)
Original: 20′ x 30′, painted 1883–4; owned by John Wanamaker, Philadelphia.
Reproductions: Taber-Prang, 1, 2, 13.

Are there any details of the crucifixion story inconsistent with this picture? Pick out the chief priests: how does the scene affect each? Do any of them begin to regret their action? Study the faces of the mob behind the ladder and discover if there is any sympathy there. Study the Romans: have they more interest than usual in this execution? Find the one who exclaimed, "Truly, this man was the son of God!" Does the chief executioner with the ladder look his part? In the group about the cross, identify the Magdalene, the Virgin, John. Who are the others? Would the position of any other of the women represent the Virgin Mary's grief so well as hers does? What is conveyed by John's attitude? Does the young man in the center foreground express any of your emotions? What is Jesus saying? What do these words mean? Does this picture help you realize the actual scene of the crucifixion? any of its spiritual significance?

Special Topic: To what extent does Ps. 22 express thoughts appropriate to Jesus under these circumstances? Look up the origin, significance and use of the Psalm.

CARRIÈRE: CHRIST ON THE CROSS

Carrière, Eugène Anatole (1849–1906)
Original: 88 x 51″, painted in 1897 and presented by a group of admirers and friends, in conjunction with the government, to the Luxembourg Museum, Paris.
Reproductions: Braun & Co., F. I.

Why are the outlines of this picture so indefinite? Is this a crucifixion scene or a crucifix? Is it a man or woman standing by the cross? Why is the cross so low? Assuming that the person is the mother of Christ, can you interpret her look and gesture? In what does the poignancy of her grief consist? Why is the face of Christ so restful? Why should he be at peace, and why should his mother be in such pain? Has the spiritual attitude with which we approach suffering anything to do with bearing the pain? Think of illustrations. Does Mary see any good in this death? Does Jesus? Contrast our mental attitude toward sacrifice forced upon us, and self-sacrifice.

Special Topic: What, for you, is the deepest meaning of the crucifixion?

Chapter XX

THE DEAD CHRIST

PICTURES FOR STUDY

Rubens: Descent from the Cross
Titian: " Pietà "
Ciseri: The Entombment
Piglhein: The Entombment
Fra Angelico: Descent into Limbo

There is no doubt that Mariolatry gave an impetus to the painting of Descents from the Cross, Entombments and various forms of the Pietà. The sufferings of Mary are the touch of nature that makes her kin to us all; through her experience of the pains of life she keeps her sympathy with mortals even though as Queen of Heaven and Mother of God she is far exalted above them. This power of pity and sympathy in Mary make her particularly susceptible to entreaty; she can be moved when her dread Son remains obdurate. Hence it was that the Flagellants in the later middle age carried her worship into every corner of Europe as they flogged themselves in public while they sang the " Stabat Mater," the song of Mary's grief. Hence it is that by gazing upon such works as a " Descent " or a " Pietà " the faithful are led to throw themselves upon her mercy, knowing that she can understand their plight. Such works are also calculated to move the beholder to pity for her; and pity, like any of the tender emotions, shades off into religious feeling. Protestants will find in them less stimulus to devotion than do the pious of the Latin

and Eastern Churches. They are for us interesting studies in pathos, but to the theology that underlies them we are strangers. So are we strangers to the philosophy of the "Descent into Hell." But even this weird theme has a background of truth that can be translated into the language of today. On the whole, therefore, the period between the crucifixion and the resurrection, though it has inspired about seventy representations by the greater artists, is barren of spiritual helpfulness to our generation.

RUBENS: DESCENT FROM THE CROSS

Matt. 27 : 57–61; Mark 15 : 42–47; Luke 23 : 50–56a; John 19 : 38–42

Rubens, Peter Paul (1577–1640)

Original: the central panel of a triptych painted in 1612 as an altar-piece for the Guild of Arquebusiers in the cathedral at Antwerp; still in the cathedral.

Reproductions: Braun & Co., F. I. E.

Identify the various characters. In what three ways has the artist emphasized the important figure? Contrast with Rubens' *Christ Between Two Thieves:* which shows greater restraint in action? deeper spiritual quality? Is this appropriate, and why? Notice the mental attitude of the chief persons. If the Virgin and Mary Magdalene should change places, would it be as appropriate? Why? What is the dominant idea or emotion aroused by the picture? In what way is the picture religious?

Special Topic: Comment on the passage, "It is better to go to the house of mourning than to go to the house of feasting." Ecc. 7 : 2.

TITIAN: PIETÀ

Titian: Tiziano Vecelli, called (1477–1576)

Original: 11′6″ x 12′6″, painted in 1576 as payment for his grave in the church of the Frari, Venice. Because of a dispute the picture was never finished and the painter specified that he should be buried at Cadore. He was, however, buried at

CARRIÈRE: CHRIST ON THE CROSS

PHOTO BY COURTESY OF THE BROWN PICTURES CO.

RUBENS: DESCENT FROM THE CROSS

the Frari by order of the State, and the picture was given its final touches by Palma Giovine, who added the inscription, "*Quod Titanus incohatum reliquit, Palma reverenter absolvit, Deoq[ue] dicavit opus.*" It was placed in the now suppressed church of Sant' Angelo, Venice, whence it was removed to the Academy.

Reproductions:

This picture is full of symbols. Who is the statuesque figure on the left and by what three signs is he distinguished? For what idea does he stand? The figure on the right is the Hellespontine Sibyl. Look up "Sibyl" in an encyclopedia, and an exposition of Michelangelo's Sibyls in the Sistine chapel (e.g., H. H. Powers: Mornings with the Masters of Art, pp. 406–416) and tell for what idea she stands. Why does she hold the cross? To whom are her looks and her gestures addressed? What is the symbolic meaning of the torch carried by the angel? For what may the marble background with its triple keystone stand (1 Peter 2 : 5; Eph. 2 : 19–22)? There are seven crystal lamps on the roof: what may they represent (Rev. 1 : 20)? The bird in the semi-dome is a pelican, a mythical bird that lacerates her own breast that her young may live on her blood. What is its appropriateness here (Jn. 6 : 53–56)? What does Mary Magdalene's gesture mean? What does the act of Joseph of Arimathea express? On the pedestal of the Sibyl are the arms of the family of Titian; leaning against it is a tablet showing Titian and his son kneeling before a Pietà; and the face of Joseph of Arimathea is Titian's own portrait: what does all this mean (see account of the original picture above)? Now translate into words the entire meaning of the picture.

Special Topic: Study Michelangelo's last statue, the "Pietà of Santa Maria del Fiore" (the cathedral), Florence, and make a comparison with this picture.

CISERI: THE ENTOMBMENT

Matt. 27 : 57–61; Mark 15 : 42–47; Luke 23 : 50–56a; John 19 : 38–42

Ciseri, Antonio (1821–1891)

Original: painted in 1869, an altar-piece in the church of the Madonna del Sasso, Locarno.

Reproductions: Taber-Prang, photogravure $15\frac{1}{4}$ x $21\frac{3}{4}$", 50 cts. plain; $1.50 colored.

What is the center of composition? Which of the standing figures is the most prominent? For a possible text on which this picture is a commentary, see Lam. 2 : 12. Identify the two men carrying the feet of Christ (Jn. 19 : 38–39); also the others (the women in the rear are Mary, wife of Cleopas, and Salome). How does the representation of the Magdalene appeal to you? Compare her with all other Magdalenes you have studied and choose the best: give your reasons. Compare this Virgin with others and estimate her worth as an expression of grief. Does this picture embody any theology? Does it appeal to your sympathy? How would the Roman Catholic beliefs about Mary make this picture more valuable to Roman Catholics than to Protestants?

PIGLHEIN: THE ENTOMBMENT

Matt. 27 : 57–61; Mark 15 : 42–47; Luke 23 : 50–56a; John 19 : 38–42

Piglhein, Elimar Ulrich Bruno (1848–1894)
Original: painted in 1888; now in the Neue Pinakothek, Munich.
Reproductions:

What emotions come to you as you look at this picture? Just what in the picture produces them? Why should the shadow be deepest at the portal of the tomb? Why should the way lead down rather than up? Read the following passages and note how they and the picture express man's feeling about death: Ps. 69 : 14–15; 88 : 1–6; 114 : 17; 143 : 7; Job 7 : 9–10; 10 : 20–22; 17 : 13–16; Ecc. 3 : 19–20; 9 : 3–10; 11 : 7–8. How does the Christian view of death differ from this?

FRA ANGELICO: THE DESCENT INTO LIMBO

1 Peter 3 : 18–20; Ps. 16 : 10; Apostles' Creed

Angelico: Giovanni da Fiesole, called Fra (1387–1455)
Original: a fresco in cell No. 31, convent of S. Marco, Florence.
Reproductions:

Look up in a dictionary or encyclopedia the words Sheol, Gehenna, Hades, Tartarus, Limbo, Hell, Purgatory. Construct

TITIAN: PIETÀ

CISERI: THE ENTOMBMENT

if you can an accurate notion of what the ancients believed about the after-life. Look up "Descent into Hell" in some religious encyclopedia (e.g., Schaff-Herzog) and find what the middle age believed about this incident.

This picture represents the "Limbo of the Fathers," where the saints of the Old Testament waited for Christ to release them. Who is the leader of this crowd? Who is the woman behind? The man with folded hands? Does their habitation seem to have been joyous? painful? How many devils can you discover? In what mood does Christ come to them? Is he walking? What has thrown down the door? What could have caused the cracks in the floor (Matt. 27 : 50–52)? Read Heb. 11, particularly verses 39–40, and tell what the grain of truth is at the bottom of all this spiritual mythology.

Special Topic: Does the fact of death remove from the individual the necessity for spiritual progress, which means the necessity for spiritual endeavor; and can the dead profit by the experiences of their fellows on the earth?

PIGLHEIN: THE ENTOMBMENT

FRA ANGELICO: DESCENT INTO LIMBO

UNKNOWN: THE RESURRECTION

ENDER: HOLY WOMEN AT THE TOMB

Chapter XXI

EASTER MORNING

PICTURES FOR STUDY

Unknown: The Resurrection
Ender: Holy Women at the Tomb
Burnand: Peter and John
Fra Angelico: "Noli me tangere"
Burne-Jones: Morning of the Resurrection
Von Uhde: Easter Morning

Nothing is more certain in this world than that without the Resurrection there would have been no Christianity. Christ's death on the cross put an end to all the hopes of the disciples: "We trusted that it had been he which should have redeemed Israel," was the despairing eulogy pronounced over a vanished cause. All the pictured glories of a Messianic Kingdom faded into the murk of night when the Messiah cried, "It is finished." The dreams dissolved; grief brought back the chill of waking reality; and instead of twelve thrones on which they should judge the twelve tribes of Israel, the disciples faced the disgrace of disillusionment and the pangs of hunger — for they had given away all their possessions before they left Galilee, expecting to receive houses and lands a hundredfold in the new kingdom. "I go a-fishing," is Peter's laconic abdication of his Chancellorship.

But the unexpected and the transcendent happened: the disciples received indubitable proofs that Jesus was alive! All had visions of him, and their hearts

burned within them as these contacts shed a dazzling meaning on his past promises and teachings. Their spirits caught fire again, and with revived and transfigured hopes they went out to conquer the world: first with the idea that the Kingdom was imminent, coming on the clouds of heaven; then, when the Lord delayed his coming, with the idea that man's vocation was to fit himself for membership in that heavenly kingdom; and then tardily but surely, with the idea that "the kingdom of God is within you," here and now, and must be won by spiritual endeavor. Transforming and being transformed, these grand ideas have been steadily operative in human life from Easter dawn to the present. They are the "*élan vital*," the divine life in the soul of man, the essential energy of that spiritual evolution decreed from the foundation of the world, by which God brings man to himself. It is no wonder, then, that Paul believed that if the resurrection were vain his preaching was vain, and that Easter day has been throughout all the ages the grand Allelujah of the Church Universal.

UNKNOWN: THE RESURRECTION

Matt. 28 : 1–15; Mark 16 : 1–11; Luke 24 : 1–12; John 20 : 1–18

This picture was formerly attributed to Taddeo Gaddi (1300–1366), but is now assigned to the "Unknown painter of the Spanish Chapel."

Original: a fresco in the Spanish chapel of S. Maria Novella, Florence, a Dominican church erected in 1320 and decorated in the middle of that century. The vaulted ceiling is divided into four triangles, of which this is one, each illustrating an incident of sacred history: (1) the Resurrection, (2) the

FRA ANGELICO: CHRIST APPEARING TO MARY MAGDALENE

BURNE-JONES: MORNING OF THE RESURRECTION

Ascension, (3) the Descent of the Holy Spirit, (4) the Ship of Peter. On the wall below each is a fresco presenting a related event: (1) the Passion of our Lord, (2) the Dominicans carrying out the great Commission, (3) the outpouring of wisdom upon Thomas Aquinas, the great Dominican theologian, (4) the triumph of the Church under the guidance of the Dominicans. These frescos illustrate the truth that the event of primal significance in the world, the one from which all others depend, is the Resurrection.

Reproductions:

How many separate incidents are here presented? Which is uppermost in the painter's mind, the story or its significance? Has he given us any symbolism? any character-interpretation? Is there any suggestion that this is a transcendent fact in history? Taking it in its original setting, what is the teaching of the picture?

Special Topic: Mark's account of the Resurrection contrasted with the others (Mark 16 : 1–8). Note that verses 9–20 do not exist in the two oldest manuscripts (see note in the American Revised Edition). How do you account for the differences between Mark and the others?

ENDER: HOLY WOMEN AT THE TOMB

Mark 16 : 1–11

Ender, Axel Hjalmar (1853–)
Original: an altar-piece in the church at Molde, Norway.
Reproductions:

The women are two Marys and Salome: identify each one. To what class do these women belong? Can you discover their nationality (most evident in the angel)? Interpret the gesture and expression of the nearest woman; of the second. What is the third thinking about? Just what verse in the gospel does the angel interpret? How does this angel suit you? (Cf. Fra Angelico's, Crivelli's, Rossetti's, Van der Goes' and any other we have studied.)

Special Topics:

1. Just how is the Resurrection a central truth of Christianity?
2. Nature-symbols of the Resurrection.

BURNAND: PETER AND JOHN

John 20 : 1–10

Burnand, Eugéne (Contemporary French)
Original: in the Luxembourg Museum, Paris.
Reproductions: Taber-Prang, 1, 2, 13; Braun & Co., F. I. E.

Which is which? Since there are no legs, how do you know that these men are running? What indicates that Peter is finding it hard work? that John is running unconsciously? Which sees the object toward which he runs, and which tries to see? What different feelings are expressed by the hands of each? by the face of each? Has Peter anything on his conscience that would make a meeting with Christ painful? Is this expressed in his face? What is the motive-power that draws them, — curiosity, love, anxiety, incredulity? Put yourself in their places and tell how you would feel.

Special Topic: What happened to the Lord's body?

FRA ANGELICO: "NOLI ME TANGERE"

John 20 : 11–18

Angelico: Giovanni da Fiesole, called Fra (1387–1455)
Original: a fresco in a cell in S. Marco monastery, Florence.
Reproductions: The Medici Society, O M. C., No. 258.

What similarities do you find between this picture and Fra Angelico's Annunciation? What evidences of normal humanity has Christ? What signs (in addition to the halo) that this is really he? What do Mary's face and attitude express? Note the position of Jesus' feet and hand: what do they show of his thought? What words of the narrative fit this action? Is Jesus' face attractive to you? Does it lack anything? Why should he not allow Mary to touch him, when he allows Thomas to do so? Should Mary go away happy from this experience?

Special Topic: How does this act of Christ's fit in with his pre-resurrection character?

BURNE-JONES: THE MORNING OF THE RESURRECTION

John 20 : 11–18

Burne-Jones, Sir Edward Colley (1833–1898)
Original: painted in 1886, privately owned in England.
Reproductions:

Why does not the tomb conform to the data given in scripture? Would this design make a good stained-glass window? What supernatural marks have the angels? What does the garment raised to the lips signify? What emotion do their faces express? What does Mary's hand on the rock signify; also her pose and look? Has she yet recognized Christ? Just where, in reference to this moment, does Burne-Jones expect us to interpolate the episode of the gardener? What do the attitude and look of Jesus say to you? Is he going to say, "Touch me not"? Why did Jesus appear to Mary?

Special Topics:

1. How does a hallucination differ from a vision, and what has psychology to say about the causes of either?
2. Give instances of where visions or hallucinations have changed the course of a man's life (e.g., Tissot, Dante, etc.).
3. Can God speak through a hallucination?

VON UHDE: EASTER MORNING

John 20 : 11–18

Uhde, Fritz von (1848–)
Original:
Reproductions:

How many of the accessories of the gospel story are here given? Why are there so few? Why should Von Uhde change Mary Magdalene into a German peasant-girl? Is she posing for us? Why should Christ be represented as a pilgrim? Is it fitting that he should take the initiative? What human qualities does his act express? Do you know of any diviner qualities one could show under these circumstances? How does this attitude compare with Christ's attitude toward suffering before his death?

According to Von Uhde, in what respects has the fact of death changed Christ's nature? According to Fra Angelico's picture, how has he changed? Which representation expresses the greater truth for you?

Special Topics:

1. Write a hymn on Christ the Comforter in Sorrow, using the imagery of this picture.
2. Make a list of the qualities you believe God to possess, then cross off those that are human also. What do you conclude about the nature of divinity?

VON UHDE: EASTER MORNING

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GIRARDET: THE WALK TO EMMAUS

REMBRANDT: THE SUPPER AT EMMAUS

Chapter XXII

THE TRANSCENDENT CHRIST[1]

PICTURES FOR STUDY

Girardet: The Walk to Emmaus
Rembrandt: The Supper at Emmaus
Raphael: The Charge to Peter
Von Uhde: The Ascension

Paul, the earliest writer in the New Testament, gives us a categorical and probably authentic and exhaustive list of the various appearances of Jesus after his death, and clearly implies that they were not physical but spiritual, in the form of visions. "He appeared to Cephas; then to the twelve; then he appeared to above five hundred brethren at once, of whom the greater part remain till now [57 A.D.] but some are fallen asleep; then he appeared to James; then to all the apostles; and last of all to me also." (1 Cor. 15 : 4–8.) This list omits all reference to the appearances mentioned in the Gospels except those to Peter (Luke 24 : 34) and the disciples. The oldest gospels — Mark and the Gospel of Peter — indicate that all the appearances were in Galilee amid the scenes of their common labors. Luke places his all near Jerusalem, and crowds them and the Ascension all into the limits of Easter Sunday. John combines both the Jerusalem and the Galilean cycles. Only in

[1] For a remarkably clear and reverent treatment of this most difficult subject, the reader is urged to turn to Prof. Chas. F. Kent's "Life and Teachings of Jesus," pp. 298–310.

Luke and John do we find stories of the physical reappearance of Jesus. These stories, which the pictures of this chapter illustrate, apocryphal though they be, are witness to the intense desire of the primitive Church to make more certain and vivid to others the vivid certainty of their own hearts that Jesus still lived.

GIRARDET: THE WALK TO EMMAUS

Luke 24 : 13–35

Girardet (Contemporary French)
Original: painted in 1904 and exhibited in the Paris Salon.
Reproductions: Braun & Co., F. I.

Could you tell by the style of dress of the two disciples whether the artist is ancient or modern? Is the landscape realistic or ideal? What is the topic of conversation? The two men seem to ignore Jesus: what may have been the artist's purpose in so arranging it? What indications are there that Jesus may be a vision and not a corporeal substance? Just what change occurred in the minds of these men because of this conversation? Did any change happen in their lives? Have you ever had "illuminating" experiences, in which whole areas of life suddenly became meaningful? How were these caused? Did God have anything to do with them?

Special Topics:

1. What is inspiration?
2. What are the sources of inspiration?

REMBRANDT: THE SUPPER AT EMMAUS

Luke 24 : 13–35

Rembrandt, Harmenszoon van Rijn (or Ryn) (1606–1669)
Original: now in the Louvre, Paris.
Reproductions: Braun & Co., F. I.

Note the exquisite lighting effects — the dim background, the gentle illumination on the subordinate figures, the strong con-

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RAPHAEL: THE CHARGE TO PETER

VON UHDE: THE ASCENSION

centration on the face of Christ. What is the center of interest for the men and how do they show it? Why is the face of Christ so sad (Luke 24 : 25)? Why did he appear to these men? What will be the reason of his appearance to others? How long will it be necessary to keep up this process? Are we right, then, in regarding the resurrection as the consummation of Christ's work? Do these considerations help explain the sorrow and wistfulness on his face? What other explanations may there be for this face? What are you doing to help along his cause?

Special Topics:

1. Is true religion on the increase? What is your evidence?
2. How can the Church best assist Christ in his work of "illumination"?

RAPHAEL: CHARGE TO PETER

John 21 : 1–23

Raphael: Raffaelo Santi, or Sanzio (1483–1620)

Original: one of the cartoons for the Sistine chapel tapestries. See the account given under "The Miraculous Draught," p. 78.

Reproductions:

How faithful an illustration of the scripture narrative is this? Where is the center of interest? How many of the disciples could be sacrificed without spoiling the message of the picture? What do Peter's keys represent? When were they given him, and why should he hold them now? Could he hold them appropriately in Harrach's picture of *Peter's Denial?* Why? What do the sheep represent? By pointing both to the keys and the sheep, Christ indicates some connection between them: what is it? What did Jesus hope to accomplish by asking his question three times? What actually did he accomplish? Why should the leadership of the early church have fallen to Peter?

Special Topic: Is Shakespeare's characterization of Julius Cæsar true for the average man:

> "To speak truth,
> I have not known when his affections swayed
> More than his reason."

Was it true of Peter? of Paul?

VON UHDE: THE ASCENSION

Luke 24 : 50–53; Acts 1 : 1–11

Uhde, Fritz von (1848–)
Original: painted about 1893.
Reproductions:

Does this Christ seem physical or spiritual? Is he treading the earth or the clouds? The cloud is not especially bright, Christ has no halo and there are no angels: would it have been better otherwise? Which is uppermost in the disciples' minds, the glories to which Christ is going, or the pain of separation? What problems does this separation leave them? What does the question in Acts 1 : 6 indicate of their preparedness for the task imposed by the Great Commission, Matt. 28 : 18–20? What does the position of Christ's hands indicate? Why should his face not be turned toward the sky? Does this accord with Jesus' pre-resurrection character? Can you interpret the ascension as an allegory of the spiritual life? Just what would be the truth set forth?

Special Topics:

1. Interpret Tennyson's *Merlin and the Gleam* as a parable of the spiritual life.
2. The worth of an impossible ideal.

Chapter XXIII

THE LAST JUDGMENT

PICTURES FOR STUDY

Fra Angelico: The Last Judgment
Michelangelo: The Last Judgment

Our conception of the Great Day is a heritage from the eschatology of the Jews. Primarily, of course, it takes its shape from the words of Jesus in such passages as Matt. 24 : 29–31 and its parallels in the other gospels, and in the parable of the Judgment in Matt. 25 : 31–46; but the imagery Jesus used was part of the familiar thinking of the Jews of his day. One has only to turn to the word "Eschatology" in any of the religious encyclopedias to discover what a maze of beliefs was evolved between the second century B.C. and the year 100 A.D.; so that one wonders not that the New Testament contains so much of it but so little. The early church was powerfully influenced by these ideas, and through the centuries till the Renaissance and almost to our day they have dominated the imaginations and the theologies of men, have lighted the whole future of the personal life with the lurid flames of their burning. Religion for most men of the middle age consisted in the endeavor to escape the judgment of the "Dies Irae."

To Dante we owe a description of the realms of the saved and the lost so vivid that after his day men were virtually compelled to think of the future

life in his terms; and Art, when it undertook to paint the Judgment, borrowed its imagery from the Divine Comedy. Orcagna blazoned it on the walls of Santa Maria Novella at Florence; he or Lorenzetti terrorized with it the mourners at the Campo Santo in Pisa. Fra Angelico received the great tradition through Orcagna, Signorelli drew upon it for the frescos at Orvieto, while Michelangelo drew from all these sources and from Dante direct. Only two great painters since the sixteenth century have ventured upon this theme, Tintoretto and Rubens, partly no doubt because there was nothing new to offer and partly, it must be confessed, because the interest of man in this particular incident has died down. The conception needs re-translation into modern terms; but no artist has yet ventured to translate it.

FRA ANGELICO: THE LAST JUDGMENT

Matt. 25 : 31–46

Angelico: Giovanni da Fiesole, called Fra (1387–1455)

Original: 3′5″ x 6′11″, painted about 1429 during his stay at Fiesole, for the Camaldolese monks of Santa Maria degli Angeli; now in the Academy, Florence. The extreme right end was painted by an assistant. The picture has wonderful charm of detail and the finish of a miniature.

Reproductions:

" Pax ibi florida,
Pascua vivida,
Viva medulla,

Nulla molestia,
Nulla tragoedia,
Lacryma nulla.

O sacra potio,
Sacra refectio,
Pax animarum.

O pius, O bonus,
O placidus sonus,
Hymnus earum."

FRA ANGELICO: THE LAST JUDGMENT

FRA ANGELICO: CHRIST IN GLORY
Detail of the "Last Judgment"

FRA ANGELICO: SAINTS IN HEAVEN
Detail of the "Last Judgment"

FRA ANGELICO: SAINTS IN HEAVEN

FRA ANGELICO THE LOST
Detail of the "Last Judgment"

FRA ANGELICO: THE BLESSED
Detail of the "Last Judgment"

In the highest heaven find the following: Mary, John the Baptist, angel with the cross, two angels blowing trumpets. In the left front row, who has the keys? who has the law-tablets? who has the scroll and pen? Why should these particular ones be here? Other figures carry books or palms: whom do they represent and why should they be given seats of honor? What does the position of Christ's hands say (Mt. 25 : 34, 41)? What do the square holes in the ground represent? What has just happened? How does each soul find its place (Mt. 25 : 32)? Look up the following passages, and determine what sort of judgment is implied: Matt. 24 : 25; 19 : 28; Rom. 2 : 5–11; 2 Cor. 5 : 10; 1 Cor. 15 : 20–26. Is this language to be interpreted literally or symbolically? What is your belief about the Judgment?

(Detail, Hell.) Is the landscape of Hell appropriate? Observe carefully the faces of the souls: do they express annoyance, pain or terror? Does their agony seem to be genuine or assumed? Can you discover the sin of which any one is guilty? Do these devils look the part? What spiritual realities do they represent? Just what feelings come to you as you examine the punishments here and within Hell-gate (be honest)? Does this Satan suit you as well as those of Hofmann and Cornicelius? Read the following passages and determine what sort of hell is implied by them: Matt. 5 : 29–30; 8 : 12; 18 : 8–9, 34–35; 22 : 13; 25 : 30, 41; Luke 12 : 46, 48; 16 : 23; Rev. 20 : 14; 21 : 8. Is this language to be interpreted literally or symbolically? In which way has Fra Angelico interpreted it? What is your full belief about hell?

(Detail, Heaven.) How many kinds of people are represented here? What are they doing? Study their faces to see what emotions they express. Does the emotion seem as genuine as that of the wicked? Do you discover any meeting of loved ones? Do the costumes seem appropriate? At what point does their interest shift to other objects? Is the landscape appropriate? Find passages in Revelation and in hymns that reflect a similar background. Note how the members of the circle are arranged: what seems to be on foot? Does this correspond with any spiritual reality? Read the following passages and determine what sort of heaven is implied: Matt. 5 : 12; 18 : 10; Mark 12 : 25; Luke 2 : 13; John 14 : 2–3; 2 Cor. 5; Eph. 2 : 6; 1 Peter 1 : 4, 12; 3 : 22. Is this language to be interpreted

literally or symbolically? In what way has Fra Angelico interpreted it? Read the hymns of Bernard of Cluny, "The World is very evil." "Brief life is here our portion," "For thee, O dear, dear Country," "Jerusalem the Golden," and determine whether they contradict or confirm the picture of Fra Angelico. What is your full belief about heaven?

Special Topics:

1. Dante's Paradiso: its arrangement and various beatitudes. (See Scartazzini and Davidson: Dante Handbook. Ginn, 1893, pp. 305–310).
2. Milton's Heaven. (See *Paradise Lost*, V: 618–657.)

MICHELANGELO: THE LAST JUDGMENT

Matt. 25 : 31–46

Michelangelo: family name, Buonarrotti (1474–1564)

Original: the largest single composition in the world, 50′ x 66′. It occupies the end wall of the Sistine chapel, Rome, built by pope Sixtus IV in 1743. Under pope Julius II Michelangelo had covered the ceiling with frescos that represent the highest reach of his genius; and now after thirty years, at the age of sixty, he was commissioned by pope Paul III to paint the Last Judgment. The work occupied seven years. The scores of figures are all conceived in titanic form and were originally all nude — with the possible exception of the Virgin. The immoral court pretended to be scandalized and induced the pope to have Daniele da Volterra add draperies. The whole is now so blackened by time and the smoke of candles that its beauty is gone; only its energy and its terror remain.

Reproductions:

What is the first impression this picture makes on you? Are any of the feelings present that the Fra Angelico called forth? Why is the figure of Jonah (D) an appropriate introduction to the picture (Matt. 12 : 39–41)? We shall follow the epic action by numbers: What is taking place at 1 and 2 (1 Cor. 15 : 52;

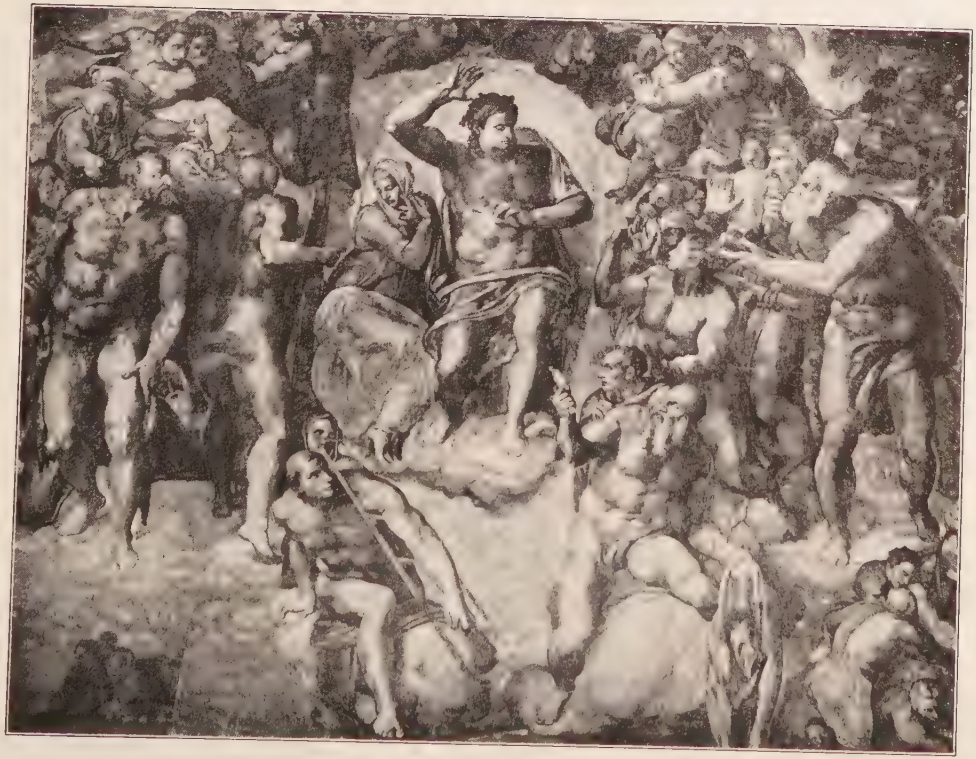
FRA ANGELICO: THE HEAVENLY DANCE
Detail of the "Last Judgment"

MICHELANGELO: THE LAST JUDGMENT

MICHEL

MICHEL ANG[illegible] THE LAST JUDGMENT

MICHELANGELO: THE LAST JUDGMENT
Detail, lower left corner, The Resurrection



MICHELANGELO: THE LAST JUDGMENT

Detail, upper central group. The [illegible]

Rev. 20 : 12)? At 3 (Rev. 20 : 13)? What may be intended by the cave at 4? At 5 and 6, souls are half-entangled with serpents, or being dragged by demons: what may that symbolize (Jude 1 : 9; Ps. 40 : 2)? Can you tell by the attitude of the forms in 7 whether they are rising or falling? One seems to be pulling up two others by a string of beads (8): remembering the use of beads in the Roman Catholic church, what may this suggest (Jas. 5 : 16)?

The section 9–23 represents the saints in heaven. Contrast this with Fra Angelico's heaven: which is more beautiful? which is happier? In this picture, in what does the happiness consist? Are there any unions of separated loved ones? Who are 9, 10 and 11 (Old Testament)? Who are 12, 13 and 14 (New Testament)? What do their looks and actions suggest? Look up something about each of the following: 17. St. Andrew; 18. St. Sebastian; 19. St. Catharine; 21. St. Simeon Gelotes; 22. St. Bartholomew; 23. St. Lawrence. Why these people, and what are they doing (Rev. 7 : 14; 6 : 9–10)?

Consider the pose and face of Christ (24) and tell what frame of mind he is in. Do you see anger in his face? Is this an adequate embodiment of Matt. 25 : 41? Do you see pity or fear in Mary (25)? For what purpose are the instruments of the Passion exhibited (26–31)? Identify each one.

Are the tortures of the damned (32–34) physical or mental? Describe the spiritual state of 33. (This group, 32–33, stands for the seven deadly sins of Roman Catholic theology.) Compare or contrast any of Fra Angelico's condemned souls. The imagery of the lowest section is from Dante. Look up in a classical dictionary *Acheron, Charon, Minos,* and then see the use Dante has made of them (Inferno III: 82–117; V : 4–15). Is there any reason for putting the mouth of hell (37) over the high altar of the chapel? (Look up in an encyclopedia popes Sixtus IV, Innocent VIII, Alexander VI, Clement VII, and Paul III, all living during Michelangelo's lifetime.)

Give now your final estimate of this picture as (1) an interpretation of scriptural language; (2) an expression of Michelangelo's judgment on life; (3) a symbol of spiritual reality.

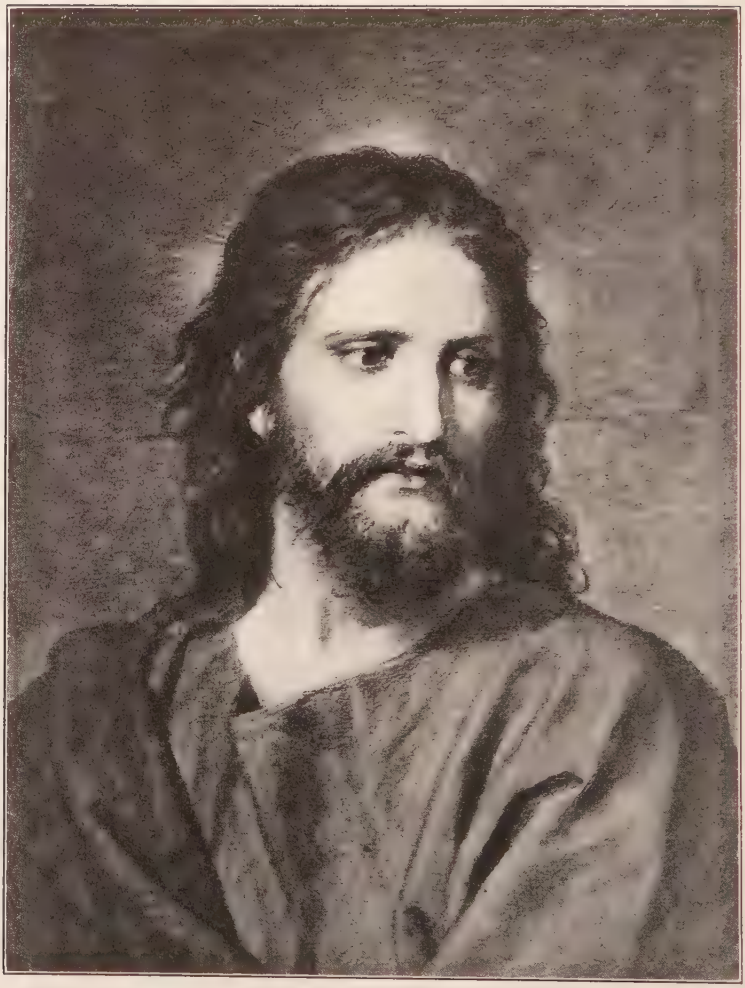
Special Topics:

1. Dante's Inferno: its geography, scenery and punishments.

(See Scartazzini and Davidson: Dante Handbook. Ginn, 1893, pp. 290–299.) Did Dante intend his imagery to be construed as inwardly or outwardly true?

2. Milton's Hell. (*Paradise Lost*, I 61–75, 221–238; II, 570–628, 643–659.)

MICHELANGELO: THE LAST JUDGMENT
Detail, lower right corner, The Lost, The Shore of Acheron



HOFMANN: HEAD OF CHRIST
Detail of "Christ and the Rich Ruler"

Chapter XXIV

THE FACE OF CHRIST

PICTURES FOR STUDY

Hofmann: Detail of Christ and the Rich Young Man
Raphael: Detail of the Transfiguration
Fra Angelico: Dominicans Receiving Christ

It is impossible to paint a satisfactory picture of Christ. The difficulty lies not so much in the artist's inability to suggest ideal traits as in the many-sidedness of the ideal. Christ was the sanest and most wholesome man that ever lived; he was at the same time so completely filled with the spirit of God that the keenest analysis fails to tell where the human leaves off and the divine begins. He touched life throughout its vast orbit; he entered into all the relationships that men sustain with one another, and that man and God may enter. He knew what work with his hands involved; he knew the duties of a son, a brother, a wage earner; he was friend, teacher, physician, wedding guest, mourner, father-confessor, preacher, denouncer, temple-cleanser, pilgrim, fugitive, wonder-worker, prophet, law-giver, social lion, friend of the demi-monde, story-teller, reformer, visionary, mystic, Jewish Messiah, martyr, Son of Man, Son of God! What single portrait can compass this range? The problem reduces itself to the adequate embodiment of a single trait or two, the presentation of only

an aspect of his personality; and we shall find ourselves attracted now to this picture and now to that, as our appreciation of life varies and our affections shift with our growing insight and character.

If we glance over the pictures we have studied, we shall realize afresh the partial quality of them all and yet the essential perfection of many of them within the limits set. There is Correggio's *Holy Night* for simple babyhood, Hunt's *Finding of Christ* for healthy boyhood, Cornicelius' *Temptation* for moral purity and idealism, Keller's *Raising of Jairus' Daughter* for love incarnate, Rossetti's *Mary at the Door of Simon* for mysticism, Rubens' *Christ in the House of Simon* for intellectual superiority, Hunt's *Light of the World* for patience and moving tenderness, Rembrandt's *Christ Blessing the Children* for soul-weariness, Von Uhde's *Suffer the Little Children* for friendliness, Titian's *Tribute Money* for worldly wisdom, Da Vinci's sketch for unmitigated sorrow, Brown's *Washing Peter's Feet* for humility, Bacon's *Christ in Gethsemane* for reproachfulness, Munkacsy's *Christ before Pilate* for keen penetration and almost fanatical consciousness of a mission, Carrière's *Christ on the Cross* for the peace of self-sacrifice, Michelangelo's *Last Judgment* for power and the irrevocableness of Fate. These are all facets of the flawless jewel; we must turn the crystal slowly and meditatively, holding it up to the light of our spiritual experience, in order that each plane may flash its message to us. The whole we can never grasp in one act of sight; it comes to us as a synthesis of insights, and we realize it as an unvisualized emotion. So with all things that have an infinite element; they must be apprehended

by the imagination as symbol and experienced by the heart as feeling.

> " The great Idea baffles wit,
> Language falters under it,
> It leaves the learned in the lurch.
> Nor art nor power nor toil can find
> The measure of the eternal Mind,
> Nor hymn, nor prayer, nor church."

We love pictures without fully appreciating what they mean; for we can love the ideal and the infinite even though we cannot comprehend it. And so it comes about that while men's intellects have never been able to agree about what Christ was, their hearts through all ages have united in the love of this consummate personality in whom the ideal of every several man is realized.

> " But Thee, but Thee, O sovereign Seer of time,
> But Thee, O poets' poet, Wisdom's tongue,
> But Thee, O man's best Man, O love's best Love,
> O perfect life in perfect labor writ,
> O all men's Comrade, Servant, King, or Priest, —
> What *if* or *yet*, what mole, what flaw, what lapse,
> What least defect or shadow of defect,
> What rumor, tattled by an enemy,
> Of inference loose, what lack of grace
> Even in torture's grasp, or sleep's or death's, —
> Oh, what amiss may I forgive in Thee,
> Jesus, good Paragon, thou Crystal Christ."

HOFMANN: DETAIL OF CHRIST AND THE RICH YOUNG MAN

See Chap. 12 for questions on the whole picture, and the Frontispiece for the picture itself.

Why should the artist give Jesus long hair and a beard? (Consider what would be the effect on your feelings if Jesus should

be smooth-shaven and bald-headed.) What is the effect of the large eyes? (Consider your feelings if the eyes should be small and close together.) Would this type of person make a better poet or professional man? Are his dominant traits manly or womanly? Do you discover any strenuousness, incisiveness, moral sublimity, or power to compel? If the young man with whom he is pleading shall refuse the invitation, what will he do next? What would Zimmerman's Christ do (*Christ and the Fishermen*, p. 79)? Munkacsy's Christ (*Christ before Pilate*, detail, p. 146)? Can you imagine this man driving out money-changers? Does this Christ present qualities that are attractive to the twentieth century? qualities that the twentieth century needs? How will you characterize this face?

RAPHAEL: DETAIL OF THE TRANSFIGURATION

This picture and the previous one will each gain in individuality if you turn several times from one to the other. Study them in this way for a minute, then answer the following questions:

Which is the more spiritual face? What details convey this impression? Which is the more anxious? Which is fuller of thought and which fuller of emotion? Which is exerting will and which is passive? Which is capable of greater self-sacrifice? Is the Raphael effeminate? What sort of work in the world is Raphael's Christ fitted to do? Into which personality do you think God could enter most freely? If the goal of human evolution is God-likeness, which of the two faces represents the higher type? Is this type acceptable to twentieth century people?

FRA ANGELICO: DOMINICANS RECEIVING CHRIST

(*See colored reproduction on the cover*)

Angelico: Giovanni da Fiesole, called Fra (1387–1455)
Original: painted about 1440, a fresco in the lunette over the guest-room door, monastery of San Marco, Florence.
Reproductions: In color, Alinari, Florence.

PLATE BY COURTESY OF THE UNIVERSITY PRINTS, NEWTON, MASS.

RAPHAEL: HEAD OF CHRIST

Detail of "The Transfiguration"

PLATE BY COURTESY OF THE UNIVERSITY PRINTS, NEWTON, MASS.

FRA ANGELICO: HEAD OF CHRIST
Detail from "Christ as Pilgrim"
(See Front Cover)

Are the two Dominicans aware of the true nature of their guest? Why do you think so? Why does Christ carry a staff? Is there any significance in the hands crossing the staff at right angles? Why should the fresco be placed over the guest-room door of the monastery? Is the picture an illustration of an incident or a transcription of feeling? What age of the world is suggested, — twentieth century, eighteenth, the middle age, period of the crusades, of the early church, time of Christ? What works of literature, if any, does it suggest?

What is the effect of the cruciform nimbus? of the long and smoothly-falling hair? (Imagine the effect of a short pompadour, an eighteenth century wig, or a beard with imperial or Van dyke cut!) Why does Christ not look at the monks, but slightly raise his eyes? Would this man make a good stock-broker, merchant, lawyer or college professor? What are his dominant traits? Are these traits essential to twentieth century success? Does "other-worldliness" unfit a man for business (think of definite people you know)? Does God want us to be successful in worldly affairs? Was it Christ's purpose to make people "other-worldly" or "this-worldly"? Does this picture represent the Christ of the Gospels, or a monk's Christ (think twice)? On which type of character, "this-" or "other-worldly," does our century need emphasis (think twice)?

Special Topics:

1. Considering all the faces of Christ you have studied, which one comes nearest your ideal, and why?
2. What is the true function of religion in life?

LIVES OF THE ARTISTS

ANGELICO, Giovanni da Fiesole, called Fra.

Born in 1387 in the hamlet of Viccio, 20 m. from Florence. Nothing is known of his early life. An entry of the year 1407 in the chronicles of the monastery of San Domenico at Fiesole reads: "Brother Joannes Pietri da Mugello, of Viccio, who excelled as a painter, and adorned many tablets and walls in divers places, has accepted the habit of a clerk in this monastery." His name was now changed to Giovanni; not till after his death was he called "Il Beato" — the blessed — or "Angelico." After residence in monasteries at Cortona, Foligno and Fiesole, he and his brother monks found a permanent home in the San Marco monastery of Florence which Cosimo de Medici built for them.

His first work in the new monastery was the Crucifixion in the chapter-house, "the great frontispiece to the book of the painted cells." Then followed his thirty-two scenes in the corridors and cells, beginning with the Annunciation and ending with the Coronation of Mary, "so that the series embraces the whole *catena* of the mystery of Christ's love." This work occupied six years. Angelico had no idea that any but the monks would look upon his work — as indeed they did not for four hundred years, till 1867, when the monks were disestablished by the government and the monastery became a museum.

In Florence, Angelico enjoyed the friendship and the inspiration of the great geniuses of his day; he was in touch with the tremendous commercial life of his time, yet was uninfluenced by it; his vow of poverty, chastity and obedience protected him from passion, ambition and discouragement.

In 1445 he was summoned to paint in Rome by Pope Eugenius IV. Part of his work here has perished, but the little chapel of St. Niccolas V. in the Vatican shows his most mature work. He died in Rome in 1455.

Vasari, in his Lives of the Painters, tells us that Fra Angelico was an ideal monk who painted wholly to the glory of God, and who never began a picture except after fasting and prayer.

"To Fra Angelico was reserved the glory of fixing in a series of imperishable visions, the religious ideal of the middle ages just at the moment when it was about to disappear forever." *M. La Fenestre.*

Best short life, Edgcombe Staley: Fra Angelico. London, Geo. Newnes, 19—. Contains also 64 half-tone reproductions of his paintings.

Appreciations, Masters in Art Series: Fra Angelico. Boston, Bates & Guild, 1903. Contains also biography, bibliography, and 10 half-tone plates.

ARMITAGE, Edward.

Born in London, 1817. Studied in Paris under Delaroche from 1835, and exhibited in the Paris Salon of 1842. In 1843 he won first place in a competition for the decoration of the houses of Parliament. In a similar competition he was successful in 1847, following which he executed a succession of historical paintings and frescos for public buildings. During the Crimean war he went to the front in order to paint battle scenes. After 1860 his subjects became largely Biblical. He was elected to the Royal Academy in 1872. Being of independent means he could work unhindered at favorite themes, and he painted gratuitously many frescos for public buildings and churches. He died in 1896.

BACON, F. W.

Contemporary British School.

BLOCH, Karl Heinrich.

Born in Copenhagen, Denmark, 1834; died 1890. A genre and historical painter. He entered Copenhagen Academy of Art when he was fifteen years old and took all the prizes. At first he specialized in the peasantry of Zeeland and Jutland and acquired a reputation for humorous pictures; but after his residence in Rome from 1859 to 1865 he painted mostly historical subjects. From 1866 to 1884 he painted twenty-three scenes from the life of Christ for the chapel of the Castle Frederiksberg, Copenhagen, among which is "Come unto Me." His work is characterized by facile technique and genuine dramatic effect.

BONIFAZIO, Veronese I, or Veneziano. Family name not known.

Born probably about 1490 and perhaps in Verona. The first notice of him tells of his admission to a brotherhood at Verona in 1523. At the age of eighteen he settled in Venice and became a pupil of Palma Vecchio. Many important commissions were given him by the Republic. He was a fine landscape painter and skilful in representing rich garments. In his paintings we discover a frank worship of wealth; his characters whether saints or sinners are all as rich as princes. After a long life of steady work he died in 1540 and was buried in S. Alvise in Venice.

BROWN, Ford Madox.

Born at Calais in 1821, the son of a British naval officer. Early he showed talent, and was given the best art education possible in Flanders. A series of family tragedies culminating in the death of his wife in 1845, and his own ill health, prevented much productive work; and when he finally began to exhibit, his work became the subject of much derision. Nevertheless it brought him Rossetti as a pupil in 1848, and thereafter he became the inspirer of the Pre-Raphaelite Brotherhood, though never himself a member. Brown was in advance of his time. But though the art-critics scorned him, his pictures began to sell, and he tardily secured the recognition that should have come much earlier. He was engaged upon a series of mural paintings for the Town Hall of Manchester when he died, in 1893. His salient qualities are invention, composition and color. To him we really owe the startling change that came over British art in the middle of the nineteenth century.

Best life, F. M. Hueffer: Ford Madox Brown. Longmans, 1896.

BURNAND, Eugène.

Born in 1850 in Moudon, Switzerland. Studied architecture in Zurich, and drawing and painting in Geneva; then in Paris, under Gérôme, and in Italy. He began to exhibit in the Paris Salon in 1875 and since 1890 has been a member of the National Society of Fine Arts. His earlier paintings were mostly Swiss

landscapes of great beauty; in his second period he turned toward religious subjects, of which the State has bought two for the Luxembourg, — the "Disciples at Emmaus" and "Peter and John Running." Such pictures are the expression of his genuine religious character and represent his endeavor to humanize and make real the character of Jesus. His later work as an illustrator expresses the same qualities. In 1908–9 he published a series of illustrations of the Parables, clean-cut and reverent work. His drawings for the great French authors place him in the front rank of illustrators. He died in 1921

BURNE-JONES, Sir Edward Coley Burne, Baronet.

Born in Birmingham in 1833. His mother died at his birth; his father was a small tradesman of Welsh descent, of a deep and simple piety but rigid in his ideas about books and poetry. "No one ever more literally hungered and thirsted after beauty than did the lonely child in his dreary home in the grimy streets of Birmingham." Until he was twenty-three he never saw a good picture. His father wished him to be a clergyman. He entered Oxford at nineteen, with this in view, but on the first day he met William Morris and the face of things was changed. Together they read Ruskin and the Morte d' Arthur and had their dreams of beauty and romance. In 1855 he saw two pictures by Rossetti that set him on fire and determined him to be an artist. Leaving Oxford without his degree he went to London and studied under Rossetti. Morris followed in 1857, and later these two formed the Wm. Morris Co. for the production of stained glass, tapestries, etc. To these two may be attributed the great impulse given in the last century to decorative art, for Burne-Jones had an unrivalled gift for decorative design and an inexhaustible imagination. Many exquisite windows in English churches, and some in America, are from his hand. Trips to Italy in 1859 and with Ruskin in 1862 made a deep impression upon his art. In 1881 Oxford gave him a degree, in 1890 he received the French decoration of the Legion of Honor, and in 1894 Queen Victoria made him a Baronet. He died in 1898.

Burne-Jones was in spirit a Pre-Raphaelite, though he was not a member of the Brotherhood. His artistic creed is stated by himself in a letter to a friend: "I mean by a picture, a beautiful romantic dream of something that never was, never will be, in a

light better than any light that ever shone, in a land no one can define or remember — only desire."

Best short life, with appreciations and 10 plates, Masters in Art series: Burne-Jones. Boston, Bates and Guild, 1901.

Authoritative life, Lady Burne-Jones: Memorials of Sir Edw. Burne-Jones, 2 Vols.

CARRIÈRE, Eugène.

Born at Gournay, France, in 1849. Leaving his childhood home in Strassburg, he went to Paris and entered the École des Beaux-arts in 1870. He exhibited first in the Salon of 1876, was made Knight of the Legion of Honor in 1889, and received numerous other prizes and honors. His work has an intensely personal quality and the traits of tenderness and gentleness. His themes are frequently poor people or children or the sick. The peculiar atmosphere of the *Christ on the Cross* is characteristic of him. He died in Paris, 1906.

Best life, G. Séailles: Eugène Carrière, l'homme et l'artiste. Paris, 1901.

CISERI, Antonio.

Born at Ronco, a village above Ascona in Italian Switzerland, in 1821, the son of a decorator. He studied at the Academy at Florence and there became marked for his skilful portraits. His greatest reputation was made in portraiture, the most famous men of Italy — King Victor Emmanuel, King Humbert, Cavour, etc.— having sat to him. While still very young he was made Professor in the Academy, and for many years also conducted private schools of art in Florence. His historical pieces are almost all religious, and possess great charm of color, with a somewhat theatrical composition. He died at Florence in 1891.

CORNICELIUS, Georg.

Born at Hanau, Germany, in 1825. After brief schooling he worked in a jewelry factory, then changed to a pottery where he painted the designs. At fifteen he painted his first portrait. Then he began his art studies in the Academy; traveled to Antwerp in 1848 to copy pictures in the galleries, to Dresden in 1851, Paris in 1852–3 and Italy in 1869 and later. In 1888 he was named Professor by the Prussian crown-prince. Died in

1898. He had a special interest in religious painting, and excelled as a colorist and a portrayer of spiritual experiences. His best-known paintings are all religious in theme.

A good account, with many illustrations is K. Siebert: Georg Cornicelius, sein Leben und seine Werke. Strassburg, 1905. There is no biography or criticism in English.

CORREGGIO, Antonio Allegri da.

Antonio Allegri, one of the half-dozen most famous painters of the world, was born in 1494 in the little village of Correggio, near Modena. The town was the seat of a local lord under whose patronage Allegri grew up. The boy studied in Modena and Mantua, but never traveled so far from home as Bologna or Rome. His education was finished in his teens, and all contact with other art than his own then ceased forever. Evidently he had no ambition for the great world of wealth and fame, for he returned to his obscure birthplace in early manhood, where he died in 1534 when only forty years old. Almost nothing is known of the facts of his life. The tales of his lack of education, his poverty and miserliness have all proved to be false. To his contemporaries he was practically unknown and it took the world a hundred years to discover that he was a genius.

J. A. Symonds writes of him ("Sketches and Studies in Italy and Greece") that he did not try to handle subjects with a pregnancy of intellectual meaning. He conceived the universe under the one mood of sensuous joy. His figures are uniformly beautiful and real, all created for pleasure rather than for thought or heroic action. "Gazing at his frescos the thought came to me that Correggio was like a man listening to sweetest flute-playing, and translating phrase after phrase as they rolled through his fancy into laughing faces, breezy tresses and melodious tenderness. When he attempts to depart from the fairy-land of which he was the Prospero, and to match himself with the masters of sublime thought or earnest passion, he proves his weakness. Within his own magic circle he rules supreme, no other artist having blended the witcheries of coloring, chiaroscuro and faunlike loveliness of form into a harmony so perfect in its sensuous charm."

Best short biography, with critical estimates: Masters in Art

series, Correggio. Boston. Bates & Guild, 1901. Contains also bibliography and ten half-tone plates.

Most authoritative biography, Corrado Ricci: Antonio Allegri da Correggio (translated by Florence Simmonds). New York, Scribner, 1896.

CRIVELLI, Carlo.

Crivelli was born between 1430 and 1440 and died after 1493. His earliest picture is dated 1468 and his latest 1493. The fact that he attached the word "Venetus" to his name on all his paintings shows that he was a native of Venice or neighborhood, and was proud of the fact. Practically nothing else is known of his life. His pictures show that he was influenced by the Byzantine tradition that came to Venice through her commerce with the East, and by the Paduan school that delighted in plastic ornament of the Classic type. (Note the pilasters and other architectural features of the Annunciation.) Most of his active life was spent in the hill towns above Ancona; probably at Ascoli between 1473 and 1486. This isolation from art centers accounts for his never having changed his methods or materials of work.

"On the whole a striking and original genius." — *Crowe & Cavalcaselli.*

"He had a special gift as a designer of decoration. Almost every square inch of his canvas attests the inexhaustible richness of his invention — an invention fed no doubt by the rich products of Oriental looms, of which Venice was the emporium. . . . Crivelli wrought only for the church." — *Monkhouse: In the National Gallery.*

Best short life, Masters in Art Series: Crivelli. Boston, Bates & Guild, 1908. Contains appreciations, 10 plates and bibliography.

DORÉ, Louis Christophe Gustave Paul.

Born in Strassburg in 1832, the son of a government engineer. He began to sketch as soon as he could hold a pencil. When he was fifteen his family moved to Paris, and immediately he began to contribute sketches to various illustrated magazines. He first exhibited in the Salon in 1848, a pen-and-ink landscape; then an oil painting in 1855. His first picture to attract atten-

tion was "Paolo and Francesca," in 1863. His fame as an illustrator, however, was already made, for from the first his wealth of imagination and facility of hand had been astonishing. It has been stated, probably without sufficient evidence, that his drawings in fifteen years numbered 40,000! His most famous illustrations were for Balzac, Dante, Don Quixote, the Bible, Paradise Lost, Idylls of the King, Ancient Mariner and Poe's Raven. He won the Cross of the Legion of Honor in 1861, but never realized his ambition to become a great historical painter. As a painter he excels in conveying ideas of distance, of multitude and of movement. After a temperate and laborious life of uneventful dreams, he died in Paris in 1883.

Interesting Biography, with 138 illustrations, B. Jerrold: Life of G. Doré. London, 1891.

DÜRER, Albrecht.

The third of eighteen children, born in Nuremberg in 1471, the year when Caxton set up his printing-press at Westminster, and the Pope sent Savonarola to the stake. "His life was coincident with one of the stormiest periods in history — a struggle between light and darkness; and he was the Luther of Art." Albrecht was first taught goldsmithing by his father, but protesting that he wanted to paint, he persuaded his father to bind him out to Wolgemut, the artist-engraver, for three years. 1490–4 were his "wander-years." Returning to Nuremberg he set up as master-painter and engraver on wood and copper. In 1505 he journeyed to Venice, whither his fame as an artist had penetrated, and returned with new inspiration in 1507. He now began his period of great painting, while he carried his wood-engraving to still greater perfection. To this period belong the two sets known as the Great Passion series (12 cuts) and the Little Passion (37). His copper plates too became famous (e.g., Prodigal Son). In 1512 the Emperor Maximilian visited him and gave him a large commission. The emperor died in 1519 before certain promised sums had been paid, and Dürer started for the Netherlands to get on the right side of the new Emperor Charles V. He traveled a year from city to city, paying his way by selling his prints, and being received everywhere with the greatest marks of respect. He returned in 1521, but his health was not good thereafter. His city of Nuremberg had become Protestant

during his absence, and he embraced the new faith; for he had great admiration for Luther and Melancthon. He died in 1528.

Dürer was thoroughly Teuton, expressing the old northern delight in the grotesque, its instant sacrifice of grace to truth, its love of pure craftsmanship and its quaint mingling of austerity and playfulness. "He has every gift in art except the Greek and Italian gift of beauty or ideal grace. In religious painting he has profound earnestness and humanity, and an inexhaustible dramatic invention. In portrait he is equally the master of the soul and the body."

Best short account, with appreciations and 10 plates, Masters in Art series: Albrecht Dürer. Boston. Bates & Guild, 1901. Another monograph on his engravings is found in the same series, 1904.

ENDER, Axel Hjalmar.

Born near Kristiania, Norway, in 1853. Studied at the art school in Kristiania, at the Stockholm Academy, and at Munich. He has spent considerable time in Paris, but lives mostly in Kristiania. He is classed as a genre painter with national motives. The Molde altar-piece is his most popular work.

FLANDRIN, Paul Hippolyte (contemporary French school).

Born in 1856, son of Jean Hippolyte Flandrin, who was one of the most famous mural painters of modern France.

GEBHARDT, Karl Franz Eduard von.

Born in the parish of St. Johannis, Estland, Russia, in 1838. Studied in Petrograd Academy and at Karlsruhe. In 1860 he came to Düsseldorf, Germany, where he still lives. His work has brought him numerous honors, among them a Professorship in the Düsseldorf Academy in 1875. Among his best-known works are the frescos of the life of Christ (6 scenes) painted for the chapter-house of the ancient gothic Cistercian monastery at Loccum — a work that extended over many years; and the frescos in the Friedenskirche at Düsseldorf. His special distinction lies in his deep and sincere religious feeling, which he embodies in figures clothed in the costume of the age of Luther, the period of Germany's greatest religious fervor. His avowed

aim is to restore to Germany the religious spirit of the Reformation. He and von Uhde have both been very successful in translating the Gospels into modern speech.

Best account: There is nothing satisfactory in English. His pictures, especially the Düsseldorf frescos, are reproduced in "Die Künst Unserer Zeit," Vol. 17, pp. 433–449. Munich, 1908. For his life and full description of pictures (in German), see A. Rosenberg: Eduard von Gebhardt. Künstler-Monographien series. Bielefeld, 1899.

GEIGER, Caspar Augustin.

Born at Larringen in 1847. Studied at the Munich Academy and under private teachers. He has lived for a long time in Venice, and since 1889 in Munich.

GENTILE di Niccolo di Giovanni Massi, of Fabriano.

Gentile, of the family of Massi, takes the name by which he is best known from his native village of Fabriano, a little hill-town of Umbria He was born between 1360 and 1370. How he got his training we do not know. His first journeys away from home took him to Brescia, and then to Venice, where he spent some years in adorning the Ducal palace and making altar-pieces for the churches. His work there has wholly disappeared. Jocopo Bellini became his pupil there and followed him to Florence in 1422. In Florence he had a shop near the church of the Trinita, and being a contemporary of Fra Angelico, they must have seen something of each other's work, doubtless to the enrichment of both. About 1425 Pope Martin called Gentile to Rome to help adorn the recently restored church of St. John Lateran. All this work also has perished. The artist died in Rome probably in 1428, though perhaps in 1432.

"Gentile shows great minuteness, careful fusion of tone, absence of shadow, bright contrasts of color. While Fra Angelico's work appeals to the spiritual, Gentile's appeals to the sensuous and splendor-loving elements in the spirit of his age." Michelangelo used to say of him, "He had a hand like his name."

Best account, Crowe and Cavalcaselli: History of Painting in N. Italy, 3rd vol.

GHIRLANDAJO, Domenico di Tommaso di Currado Bigordi, called.

He was known as Ghirlandajo because as an apprentice to a goldsmith he made the golden "garlands" so popular as ornaments for young ladies. Born in 1449, he was a contemporary of Botticelli, Leonardo da Vinci, Mantegna, Signorelli and Perugino, all of whom outlived him. Michelangelo was a pupil of his.

Nothing is known of his early training in art except that while a goldsmith he was perpetually drawing. He became the best all-round draughtsman of his time, and was said never to need rule or compass. Among his earliest pictures were certain frescos in the church of Ognissanti, Florence, made for the Vespucci family, of whom one was Amerigo, for whom America was named. In 1475 he painted certain frescos in the Vatican library His most celebrated ones are in the choir of Santa Maria Novella, Florence, and depict the lives of the Madonna and St. John (1485–9). He died of the plague in 1494 at the age of only forty-four, and was buried in S. M. Novella.

Ghirlandajo was a man of prodigious industry, extraordinarily rapid and sure. By instinct he was a portrait painter; contemporary Florentines in whatever picture of his they appear are always natural and are the strongest portion of the canvas. His compositions are balanced and dignified. Symonds called him a powerful but prosaic painter, deficient in the finer sense of beauty and of poetic inspiration.

Best short account, with appreciations and 10 plates, Masters in Art series: Ghirlandajo. Boston. Bates & Guild.

Fuller account, G. S Davies: Ghirlandajo.

GIOTTO, Angiolo di Bondone (nicknamed Angiolotto or Giotto).

Born in 1266 (?) in the little village of Colle, 14 miles from Florence. He kept his father's flocks on the slopes of the Apennines, where according to Vasari he amused himself by drawing sheep with a sharp stone upon a rock, till the painter Cimabue found him and took him to Florence to make a painter of him. This happened when he was ten. Giotto was a genius. His fame soon spread. His skill is shown by the story of his drawing a perfect circle with a full sweep of his arm, a feat that gave rise to a phrase to express the impossible — "rounder than Giotto's

O." His title to fame rests on his abandoning the purely conventional and symbolic art which Italy had inherited from the Byzantines: painting natural backgrounds instead of golden ones, portraits instead of sour typical faces, and telling a story with naturalness and simple dramatic power. This was nothing short of a revolution in art. His great works are (1) the fresco decorations in the church of St. Francis at Assisi, (2) frescos in the Arena chapel, Padua, (3) frescos in Santa Croce church, Florence — covered with whitewash from 1717 till recently. In his day he enjoyed the greatest fame; popes and kings were his patrons, and his own city of Florence proudly pensioned him for his "excellence and goodness." Florence also commissioned him to build the Campanile, which stands today as one of the noblest architectural monuments in the world. Dante was his friend, and during his exile staid with him at Padua. He died in 1337 and was buried in the cathedral of Florence.

Best short account, with appreciations and 10 plates, Masters in Art series: Giotto di Bondone. Boston. Bates & Guild, 1902.

GIRARDET, Eugène.

Born at Paris of Swiss parents in 1853. Studied under Gérôme, and became famous as a painter of Oriental scenes (*Halt in the Desert, Arab Café at Biskra*, etc.).

HARRACH, Ferdinand von, Count.

Born at Rosnochau, Silesia, in 1832. Studied at the Weimar Art School. Served in the wars of 1866 and 1870, lived one year in Italy, then settled in Berlin. He has been a member of the Berlin Academy since 1874.

HOFMANN, Johann Michael Ferdinand Heinrich.

Born in Darmstadt in 1824. Studied in various important Academies in Europe, then in 1862 settled in Dresden. In 1870 he was appointed Professor in the Dresden Academy of Art. He is classed as a historical and portrait painter, though his fame rests upon his religious pictures, of which the chief are Christ and the Adulteress (1868), Christ and the Doctors (1882), Christ in Gethsemane (1890), Christ and the Rich Young Man.

He has been a prolific illustrator of the life of Christ, and these drawings have found wider use in Sunday schools than those of any other artist. Hofmann is never profound, but he is always clear and simple; and his portrayal of the face of Christ, while effeminate rather than strong, has elements of beauty that make a strong appeal. He died in Dresden in 1911.

HUNT, William Holman.

Born in Cheapside, London, in 1827. He early showed talent for drawing, but his father strenuously objected to an artist's career for his son and at twelve years of age sent him to work in a warehouse. The boy's artistic ambitions would not down. He began to take drawing lessons at night, and when he was seventeen he won his father's consent to educate himself as a painter. His struggles were equalled only by his perseverance. Millais, younger than himself, became his first friend, and in 1848 these two, with Rossetti, formed the Pre-Raphaelite Brotherhood (see sketch of Rossetti's life, p. 211). Their pictures, in which they fought the existing artistic tradition, brought on them no end of abuse, but Hunt persisted in his creed practically without change through a long and very busy life. His first success was the "Light of the World," bitterly criticised till Ruskin came to the rescue. Then, following a boyish ambition to paint religious themes realistically, he went to Palestine in 1854. Altogether he spent many years in the East, divided among four trips between 1854 and 1886. Honors were long in coming, partly because of his frequent sacrifice of beauty through his devotion to truth, and partly because his work was too intellectual to be appreciated at sight. The churchmen of England were slow to appreciate his art, for theological reasons; the Light of the World was bought by a printer, and the Finding of Christ by a brewer! But toward the end of his life he was given the Order of Merit, 1905. He died in 1910.

Most complete account: O. von Schleinitz: Wm. Holman Hunt (in German), with many half-tone plates, in the Künstler-Monographien series, Leipsic. — Good appreciation found in Percy Bate: The English Pre-Raphaelites, pp. 25-30.

An Autobiography: Pre-Raphaelitism and the Pre-Raphaelite Brotherhood.

JUSTUS OF GHENT.

Born at Ghent in 1410. Little is known of him. He was probably a pupil of the Van Eycks and is supposed to have assisted them in some of their most celebrated pictures. It is probable that a series of paintings executed for the library of the Duke of Urbino is his.

KELLER, Albert von.

Born in Gais, Switzerland, in 1844. He worked for a time in Paris, then settled in Munich, where in 1886 he was named Professor in the Academy. Numerous medals and honors have been awarded him. He is classed as a historical and genre painter, with a special taste for scenes and portraits from fashionable life. Each of his pictures is an experiment in pictorial effect or in color or in psychology. (There is no biography or criticism in English.)

KIRCHBACH, Frank.

Born in London in 1859 of German parents, his father being an artist. He studied in Dresden, Munich and Paris. In the latter place he came under the influence of the Hungarian artist Munkacsy, with results that are evident if one compares his "Cleansing the Temple" with Munkacsy's "Christ Before Pilate." In 1889 he was made director of art in the Institute of Frankfort, Germany. His first painting was exhibited in 1881 and he received Honorable Mention in Paris in 1895. His paintings are mostly historical, the best known being illustrations of the Niebelungenlied in the castle of Drachenburg on the Rhine (near where Faffnir the Dragon lived).

LEROLLE, Henri.

Born in 1848 in Paris. Studied under local masters. Was awarded a first class medal at the salon of 1880. He has painted five religious themes with noteworthy results. His favorite subjects are large landscapes with few figures, and his effects of evening light are unusually fine.

LONG, Edwin.

Born at Bath, Eng., in 1829, the son of a hairdresser. He was entirely self-taught, copying from the works that interested him

in the galleries. His first exhibit in the Royal Academy was in 1855. To perfect himself he visited Spain, and later Egypt and Syria, whence he secured numerous subjects for pictures. He was fond of the romance of the East and many of his canvases show his archæological and poetic interest. He was elected an Associate of the Royal Academy in 1875, full member in 1881. He died in 1891. Though very popular in his day through his expression of the poetry and sentiment of the past and because of his religious bent, the critics do not rate his artistic talent high. One has styled his work "imposing scene-painting, full of empty rhetorical passion." His "Anno Domini" is one of his most satisfactory larger canvases.

MASOLINO, Tommaso di Cristoforo Fini, commonly called.

Masolino was long confused with Masaccio (Tommaso di S. Giovanni) since both lived in the same city in the first half of the fifteenth century.

He was born in Florence in 1383. About 1427 he was employed in Hungary. Immediately on his return he was commissioned to paint the chapel which Cardinal Branda Castiglioni had just erected in Castiglione d' Olona. Practically nothing else is known of him. It is probable that the frescos in the Brancacci chapel in Florence, formerly attributed to him, are by others.

MAX, Gabriel Cornelius.

Born at Prague in 1840, the son of a sculptor. Studied at the Academies of Prague, Vienna and Munich. First exhibited in 1867 at Munich the picture called "The Christian Martyr" — a young girl crucified. It caught the public instantly, and the artist has enjoyed a steady fame since. He traveled all over Europe, won many medals, was made Professor at the Munich Academy in 1879. Many of his best paintings are on religious themes. His interest is largely in the psychologic, the weird and the poetic. For this reason he has been called a "Soul-painter."

MERSON, Luc Olivier.

Born in Paris in 1846, the son of a distinguished art critic. He became a painter of historical-religious themes, though in a somewhat eccentric style. His honors consist of a Grand Prix at

Rome; medals 1869, 1873; Legion of Honor 1882. He is a man of wide reading, who frequently gets his inspiration from the visions his reading evokes. The works by which he is best known in this country are both given in this book; and his title to consideration lies in his faculty for humanizing scriptural characters.

MICHELANGELO BUONARROTTI.

"Michelangelo's genius is the fountain-head from which all great painters since have drunk." — *Delacroix.*

Born in 1475 at Caprese, Italy, of honorable ancestry. He was early apprenticed to Ghirlandajo, and assisted him till he became a better draughtsman than his teacher. At the age of sixteen he procured an introduction to Lorenzo de Medici and became one of his household in Florence. There in his garden-collection of antique sculptures, Michelangelo found his calling, and in the learned society of the Medici court and in the fiery preaching of Savonarola he found his inspiration. After Lorenzo's death and the expulsion of the family from Florence, Michelangelo went to Rome in 1496, where he carved his "Pietà," then returned to Florence where he made himself famous with his "David" and his cartoon of "The Bathing Soldiers." From now on, his name stands first in the list of artists. Pope Julius II called him to Rome in 1505 and ordered him to execute a mausoleum and to rebuild St. Peter's church on a scale grand enough to contain it. These two gigantic tasks, absolutely suited to Michelangelo's genius, were destined the one never to be completed and the other to be performed largely by other hands. The statues of *Moses* and the *Bound Captive* are the only relics of the "Tragedy of the Tomb," the former remaining in his workshop forty years till the tremendous plans were at last abandoned. In 1508 Julius set him to work upon the ceiling of the Sistine chapel in spite of the artist's protests that he was a sculptor. The result was a stupendous product of genius, the whole vast design, with its 343 major figures, conceived and executed by Michelangelo almost singlehanded in four years!

Under Leo X, Michelangelo spent most of four years quarrying marble! With 1520 begins the work of the Medici chapel of San Lorenzo, Florence. Designs and work for this monument

occupied him for fourteen years, but by another irony of fate this too was never completed. He was now fifty-nine years old, had outlived all his contemporary artists — Raphael, Leonardo, del Sarto, Correggio; yet he was destined to live thirty years more, see the extinction of Florence, the humiliation of his country at the hands of Spain and the establishment of the Inquisition. With the election of Pope Paul III he was commanded to execute the *Last Judgment* for the Sistine; this occupied him from 1534–1542. His last great work was to erect the present dome on St. Peter's. This last period of loneliness was lighted by the pure love of the Marchioness Vittoria Colonna, who became to him a solace and an inspiration. Michelangelo died in 1564 and was buried in Santa Croce, Florence.

"Sculpture is Michelangelo's domain. . . . His works are sublime rather than beautiful. Power is more strongly expressed than order, and awe is commingled with our admiration. The *Il Pensieroso* and the *Moses* represent the art of sculpture carried to its highest pitch of grandeur." — *Guillaume.*

"All of Michelangelo's works betray a struggle — the struggle of sublime ideas striving to surge up into being from the wonderful depths of his mind. . . . There can be no calm enjoyment of such works. They irresistibly involve us in their passion and make us sharers in their tragedy." — *Lübke.*

Best short life, with appreciations and plates, Masters in Art series: Michelangelo. Boston. Bates & Guild, 1901 (2 numbers).

MILLAIS, Sir John Everett, Baronet.

Born in Southampton, England, in 1829. Entered the Royal Academy school when only eleven years old, and while yet a lad learned all that schools could teach. When he was seventeen he first exhibited at the Academy. His real inspiration came from his friendship with Rossetti and Hunt, with whom in 1848 he formed the Pre-Raphaelite Brotherhood (see life of Rossetti). His first picture thereafter (*Lorenzo and Isabella*, 1849) evoked a storm of criticism, but his second (*Christ in the House of his Parents*, 1850) called forth even worse ridicule, largely because the critics were more aware of the innovations than the excellencies of the work. For ten years Millais held strictly to

the principles of the Brotherhood, but then began to modify his style toward the popular and the luxuriant. The change was a distinct loss to art, for instead of sincerity and originality came commonplaceness in idea and composition. He now developed a skill in portraiture that soon made him the most popular and expensive portrait-painter in England. He had an instinct for popularity. Life for him was fortunate: he was handsome, rich, accomplished, could make a success of whatever he chose to do. Yet he would undoubtedly have been a better artist if he had been less blessed. Materialism killed the divine fire. He became a member of the Royal Academy in 1863, received honors and degrees too numerous to mention, was made a Baronet in 1885, was elected President of the Academy in 1896, but enjoyed the coveted honor less than six months. He died in 1896 and was buried in St. Paul's.

"At his worst Millais was simply a mediocre painter with a curious instinct for what would prove popular; at his best he was one of the greatest artists, and quite the most original, that England has produced."

Best short life, with appreciations and 10 plates, Masters in Art series: Sir John Millais. Boston. Bates & Guild, 1908.

Authoritative life, by his son, J. G. Millais: Life and Letters of Sir John Millais. 1909.

MILLET, Jean François.

Born in 1814 in the hamlet of Gruchy, perched on the cliffs of Cape La Hogue, near Cherbourg, France. He was the son of a peasant, and his mother worked in the fields with the rest of the family. His uncle, a country priest, taught him to read French and Latin. He was a youth of poetic soul, but till he was eighteen he knew only the unremitting toil of the farm; then his father, impressed by his passion for drawing, took him to a teacher in Cherbourg. "You will be damned for keeping him at home so long," exclaimed the artist. Noting his talent the Town Council gave him a pension of 400 francs that he might study in Paris. There he arrived in 1837 and began the battle with poverty, little teachers and ridicule. His fellow students called him the "Wild man of the Woods"; landladies and bullies and thieves made life wretched, and his shyness kept him even

from asking his way in the streets. Only one thing held him in Paris — the great Masters in the Louvre. For years he kept going by selling pastel portraits at five francs, or even painting sign-boards. Some little notoriety came to him as a "painter of naked women," till a chance remark overheard on the street made him resolve to paint no more of that kind. Then his true work began, to paint the toil of peasants; but it meant for years the direst poverty — six drawings for a pair of shoes! In 1849 his "Haymakers" was admitted to the Salon, and sold. Moving to Barbizon on the edge of the forest of Fontainebleu he lived there twenty-seven years and painted the whole cycle of peasant life. The public took to his new style very slowly, and pictures brought him only a pittance that afterward sold for hundreds of thousands of dollars! He began now to fail under constant work and worry, and only when it was too late did recognition come. In 1868 he was awarded the Cross of the Legion of Honor, and in 1873 the State, anxious to repair its past neglect, commissioned him to adorn the Pantheon. But he was no longer able to work, and died in 1875.

Millet's art and the man are one. He painted the world that he knew, with its toil and its sadness and its unadorned beauty The mainspring of his art is character: to discover in each person he portrayed the essential character and then to manifest it in every detail of his picture. He often remarked, "Nothing counts but what is fundamental." Henly writes: "From his hillsides and his park-like expanses of plain he speaks with the very voice of the ground. In a solitary figure he résumés and typifies the fortunes of a hundred generations of patient toil. He is a Michelangelo of the glebe; and his shepherds and his herd-women are akin in dignity and grandeur to the prophets and sibyls of the Sistine frescos."

Best short account, with appreciations and 10 plates, Masters in Art series: Jean Francois Millet. Boston. Bates & Guild, 1900.

MOREAU, Gustave.

Born in Paris in 1826, son of a government architect. Became a pupil of the École des Beaux-arts. First Salon picture 1852. Various medals and honors, including the decoration of the Legion of Honor in 1875. His subjects were drawn largely from

ancient history, myth and legend. He was a painter of extraordinary imagination, many of his canvases having the atmosphere of dreams and a tinge of melancholy. He died in 1898. Practically all of his sketches and paintings were given by his will to the State, and in 1903 were housed in a special building, also given by him.

"Moreau was a highly intelligent, learned and lyrical man who had a deep affection for art. He not only loved painting, he was passionately fond of music, poetry, occult science and mythological symbolism." He was rich, and chose to live in solitude with his dreams. "Moreau's imagination, nourished by the most noble poetry and by the taste for archaism and symbolism, was completely admirable. His color was brilliant and impressionistic, and his work less that of a painter than the expression of the thoughts, researches and dreams of an intellectual person."

MUNKACSY (pronounced Moon'-ka-chee), Mihaly (Michael)

Born in 1844 in the fortress of Munkacs, Hungary. His mother died soon after his birth, his father joined the army of Kossuth to fight Russia, and died in prison. Michael, aged four, the youngest of five orphans, was cared for by an aunt. Her house was plundered at night by marauders, and all were murdered but this boy. A poor uncle took him and apprenticed him to a carpenter, where he worked unremittingly for six years, growing in stature but with his mind a blank. As he mastered his trade he developed a strong desire for an education. Some students taught him to read and write, and he began to be interested in history and poetry. His first attempt at art was as a house painter! His first drawing was on the smooth side of a plank he had planed. Soon he showed such skill in decorating trousseau chests that he gave up everything else for this, painting flowers, then figures. Working from twelve to fifteen hours a day at wages of one dollar a week, he broke down in health, and "Uncle Reok," who now had a small fortune, took care of him. Recovering, he became acquainted with a portrait painter named Szamosky, and knew at last that he was meant to be an artist. His first painting was a group of the entire family of a tailor, for which he received a winter coat!

In 1863 he went to Pesth and made a living by drawing peasants, gypsies, etc. Then to Vienna, where the professors prophesied ill of him. In 1866 he nearly went blind. Next he landed in Munich with $10 in his pocket! Gradually he acquired a market for his pictures and moved to Düsseldorf. His first real commission came from an American; the result was "The Last Day of a Condemned Man." This was exhibited in the Paris Salon of 1870, and made him famous. Soon after he married a rich and titled widow of Luxembourg, and thereafter lived like a prince in Paris. In 1879 he won the Cross of the Legion of Honor. His most important pictures are *Milton Dictating Paradise Lost*, *Last Hours of Mozart*, and the two huge canvases we here study.

Best life (in English), in "Christ Before Pilate," edited for the New York exhibition of 1886–7 by C. M. Kurtz.—(In German), Ilges: Munkacsy; with many illustrations. Künstler-Monographien series, Bielefeld.

MURILLO, Bartolomé Estéban.

Murillo was born in Seville in 1617. His parents died before he was eleven, and little is known of his early years. Studied art with his uncle and soon outdid him. He had a desperate struggle with poverty, walked to Madrid and was befriended by Velasquez, then court painter. For three years he grew in mastery under this guidance, then returning to Seville he obtained his first commission from a Franciscan monastery. From now on his rise to fame was rapid: fully occupied with orders from religious bodies and nobles, admitted to the highest circle of society and worshipped by the people. In 1648 he married a lady of noble house and his home became a resort for the distinguished. Only once did he leave Seville till the time of his death in 1682. Murillo was a very devout Catholic, as his pictures imply. He painted the Immaculate Conception some twenty times.

Best short life, Masters in Art Series: Murillo. Boston. Bates & Guild, 1910. Contains also appreciations, bibliography and 10 plates.

PIGLHEIN, Elimar Ulrich Bruno.

Born at Hamburg in 1848. Studied at Weimar and Munich, and in 1879 traveled to Palestine to make ethnological and archæological studies. Thereafter he painted a remarkable panorama of the Crucifixion, 1700 square meters in area, which proved to be his masterpiece. This was burned in 1892. He became Professor (1880) and Honorary Associate (1888) at the Munich Academy, and died in 1894 at Munich.

PRELL, Hermann.

Born at Leipsic in 1854. Studied at the Dresden and Berlin Academies, and at Rome from 1880. His chief title to fame is his skill in fresco, especially shown in the Rathaus at Worms (1884), Hildesheim (1886), and the Albertinum at Dresden (1889)

Life (in German), Rosenberg: Prell. 115 illustrations. Bielefeld, 1901.

PUVIS DE CHAVANNES, Pierre Cécile.

Born at Lyons, France, in 1824, the son of a mining engineer. Educated at the college of Lyons and at the Lysée Henri IV, Paris. A journey to Italy during convalescence from a serious illness brought his first acquaintance with the great masterpieces of art, and led him to change his proposed career from mining to painting. Finding no Paris masters to suit him he began a long process of self-education in art, with a few comrades of like mind. His first Salon picture was in 1850, but no second was accepted till 1859, his attempts in the meantime being much ridiculed. His exhibit of 1861 showed that he had a genius for mural decoration, and to that form of art he devoted the rest of his life. The list of public buildings decorated by him is a long one, including those at Amiens, Marseilles, Poitiers, the Pantheon and Sorbonne at Paris, Rouen, and the Public Library at Boston, Mass., the last-named panels being executed in 1895–7. He worked till he could no longer hold a brush, and died in 1898. His one great friend and inspirer was Princess Marie Cautacuzene, whom he loved for more than forty years, though he married her only in 1897 and followed her to the grave two months after her death.

He was the most famous mural decorator of the present age. "For forty years he persistently pursued his ideal, seeking ever

more and more for the serene decorative line, dignified gesture, immobile attitude, clear, calm, lovely color; painting anecdote less and less; making his landscapes ever more and more simple, his figures more and more abstractions, his symbolism higher and finer."

Best short account, with appreciations and 10 plates, Masters in Art series: Puvis de Chavannes. Boston. Bates & Guild.

RAPHAEL, Raffaelo Santi, or Sanzio.

Born in 1483 in Urbino. His father was a painter of saints, though on account of his father's death his first teacher was Perugino. His talent was precocious, for even before he was twenty he had modified the medieval tradition of his teachers and outstripped them in execution. In 1504 he went to Florence, the great center of Renaissance art, where Leonardo and Fra Bartolommeo were at the height of their fame, and Michelangelo had just set up his statue of David. Raphael here learned the exceeding beauty of the human face and form, and he dropped his medieval "soul-painting"; henceforth "he finds in the most perfect human beauty the means of representing the divine." Some of his most famous Madonnas date from this Florentine period.

In 1508 he was summoned to Rome by Pope Julius II, at the suggestion of Bramante, greatest living architect, who was building St. Peter's. At this time Michelangelo, the greatest living sculptor, was engaged in painting the Sistine ceiling. The three were a notable trio. Raphael was now 25 years old. His first work here was the apartments of the Vatican called "Stanze." Although other masters had decorated many of these rooms, the Pope was so well pleased with Raphael that he had the old work stripped off, and transferred the whole space to this new genius who threw old masters and new alike into the shade. In three years the first salon was complete: he had made himself the greatest master of fresco that ever lived. This work occupied him and his assistants till 1517.

On the death of Bramante, 1514, Raphael was appointed chief architect of St. Peter's. Countless other works—buildings and paintings—occupied his attention till one wonders how a single brain could plan so much. In this crowded period he designed

the Tapestries and painted the consummate Sistine Madonna. His reputation was now so universal that the representatives of foreign princes crowded his studio and begged him to paint for their masters. The most he could do was to sketch the composition, paint a few strokes and turn the rest over to his pupils to finish. The artist worked at fever heat, in fact worked himself to death. Struck down by fever while engaged upon the Transfiguration, he died in 1520, aged thirty-seven. The grief was universal. In accordance with his will he was buried in the Pantheon, Rome.

"Of all artists since the Greeks, Raphael had the most perfect feeling for true beauty. . . . A genius of which grace was the essence, moderation the principle, and beauty the guiding star. Raphael was in truth the greatest of artists because the most comprehensive. . . . Bred in a devotional school of art and transferred to an atmosphere charged with classical ideas, he retained enough of the first while he absorbed enough of the second to make him a painter of works Christian in spirit and Greek in elegance." — *C. C. Perkins.*

"He had a nature that converted everything to beauty. Thought, passion, emotion, became in his art living melody. We almost forget his strength in admiration of his grace." — *J. A. Symonds.*

Best brief account, with appreciations and 10 plates, Masters in Art series: Raphael. Boston. Bates & Guild.

REMBRANDT, Van Rÿn.

Older lives of Rembrandt have proved to be largely fictitious. The facts, few as they are, were made known by Michel in 1893. (Rembrandt: His Life, Work and Times.)

Born at Leyden, probably in 1606, the fifth son of a miller. Early he showed a bent toward art and was sent to teachers; but after about three years he determined to study by himself. At Leyden he accordingly remained from 1624 to 1630. He was now ready for work in Amsterdam, and Amsterdam, the rapidly growing, prosperous and art-loving metropolis, was ready for him. His first Corporation picture, the *Lesson in Anatomy*, was painted in 1632. In 1634 he married the now famous Saskia, "much of whose short married life must have been spent in sitting to her

husband." Saskia left some property, which in an unexplained fashion brought about the financial ruin of the painter, if not a serious moral degeneration. About 1658 he had to give up his palatial house, and for the rest of his life shifted from lodging to lodging, with only his artist's tools and a few bits from his studio. His melancholy life ended in 1699 at Amsterdam.

Rembrandt was primarily a portrait painter, a keen analyst of character who had the power to enter sympathetically into the soul-life of the most diverse types of his people — and he never passed beyond the limits of his own age and nation. Fromentin asserts that he had a dual nature: he was on the one hand a realist and accomplished technician, and on the other an idealist and dreamer who expressed ideas and emotions through the manipulation of light. His works show an unreconciled mixture of these two natures.

" Rembrandt belongs to the breed of artists which can have no posterity. His place is with the Michelangelos, the Shakespeares, the Beethovens. An artistic Prometheus, he stole the celestial fire, and with it put life into what was inert, and expressed the immaterial and evasive sides of nature in his breathing forms." — *Michel.*

Best short life, with appreciations and 10 plates, Masters in Art series: Rembrandt. Boston. Bates & Guild, 1900.

RENI, Guido.

Born at Bologna in 1575, son of a musician. His father wished him to follow music, but art claimed him. He was apprenticed to a Flemish painter at the Bologna palace on condition that if the boy failed to make satisfactory progress he should return to his music. But Guido made good. At twenty he entered the studio of the Carracci, then in their heyday. Here he learned something but suffered somewhat, and left them in 1598. He had now developed a manner of his own and was fast becoming one of the famous painters of Italy. Removing to Rome he gained the patronage of the powerful, including Cardinal Borghese, for whom he painted the *Aurora*, and Pope Paul V. But wranglings with officials and the enmities of lesser artists disgusted him and he returned to Bologna. The Pope however commanded him to return, and this time he received all the attention and flattery

heart could wish. His chief work at this time was the decoration of S. Maria Maggiore. Commissions now arrived from Bologna, Genoa, Mantua and Ravenna, and his pictures commanded prices hitherto unheard of. But Guido gambled and lost; his debts together with his arrogance brought him into trouble; and in the last fifteen years of his life he fell from the high esteem in which he had been held. He died in 1642.

"Guido Reni was an admired, fortunate, worldly artist, who accommodated himself to the tasks of his day, and aimed not at nature but at making an agreeable effect upon the spectator's mind; and having once hit upon a taking type he repeated it constantly, painting not living beings but combinations of pleasing contours." — *Taine.*

RODIN, François Auguste.

Born in Paris in 1840, his father a clerk. He showed no precocity in art, but drifted into a free drawing-school at about sixteen. Here he gradually found himself. He was very religious as a boy and found great inspiration in the church services when music and art added their emotional appeal. He made three vain attempts to enter the School of Fine Arts. To earn a living he became assistant to a maker of architectural decorations in plaster, till he was twenty-four years old, but lost no opportunity of improving his mind and hand. His first work submitted to the Salon in 1864 was rejected. He now became sculptor's assistant, 1864–70; after the Franco-Prussian war he went to Brussels, where he began to win some recognition, and to travel in order to study the French and Belgian cathedrals. In 1875 he went to Italy to study Michelangelo. Returning now to Paris, he exhibited in the Salon his "Age of Bronze." The foolish charge that the statue was cast from the living model brought him into prominence as the first sculptor since Greek times to follow nature absolutely. Within three years the bronze cast of it was bought by the State. Next came his St. John. From 1880 his reputation was assured and speedily became international. He is probably today the greatest living sculptor. His great works are the Gate of Hell, Citizens of Calais, Balzac the Thinker, the Hand of God, and Victor Hugo. In 1916 he gave to the government his entire collection of statues and the

building in which they are housed. He lives at Meudon, outside of Paris.

Best account, Frederick Lawton: Life and Works of Auguste Rodin. 1907, many plates. Cuts of 107 of his statues and sketches are found in Grautors: Auguste Rodin, in Künstler-Monographien series (German).

ROSSETTI, Dante Gabriel.

Rossetti was born in London in 1828 of Italian parents. His father, a scholar and poet, had been expelled from Naples because of his patriotic poetry, and took refuge in England. Dante showed poetic and artistic gifts when five years old. His schooling was finished (Kings College) at fourteen. His impatience for results hampered not only his art studies but his whole subsequent career. Out of sympathy with the conventional art instruction then in vogue he went as a pupil to Ford Madox Brown; but refusing to "drudge" over matters of technique, he left Brown and joined Holman Hunt. These two, with Millais, aged 21, 20 and 19 years respectively, formed a brotherhood whose artistic creed was Sincerity. Because they emulated the spirit of the Italian painters before Raphael, they styled themselves the "Pre-Raphaelite Brotherhood." Each painted a picture to embody his creed — Rossetti's being the *Annunciation*, exhibited 1850. The new style of art was bitterly criticised, but was saved to public consideration by the championship of Ruskin.

Sydney Colvin sums up Rossetti's work thus: (1) 1847–62. Aim, dramatic and narrative art. Subjects and inspirations sometimes Christian, sometimes literary and romantic, very often drawn directly from Dante. Vivid presentment, the idea dominating the matter, the work naïve and often technically defective. (2) 1862–70. Themes sometimes suggested by literature, as "Beata Beatrix" and "The Beloved"; more often single female figures or heads, which are presented as types of rich beauty or are used as symbols for spiritual ideas. This is the period of greatest technical perfection. (3) 1870–82. Marked by decadence of idea and technique.

Parallel with this artistic activity went his poetic work. His volume of poems appeared in 1870. After ten years of poor health and melancholia he died in 1882.

In painting as in verse he was entirely a poet.

Best short life, Radford: Rossetti. London, Geo. Newnes, 1905. Contains 57 plates.

Appreciations, Masters in Art Series: Rossetti. Boston, Bates & Guild, 19–. Contains also biography, bibliography and 10 plates.

RUBENS, Peter Paul.

Flemish school. Born 1577 at Cologne, died 1640 and was buried in Antwerp. Early showed artistic genius and surpassed his masters. At 23 he traveled to Italy for improvement, where he met the Duke of Mantua and entered his service as court painter. His duties took him to Rome and Spain. After eight years he returned to Antwerp, where his services were retained by Archduke Albert, governor of the Spanish Netherlands. His vogue as a painter now became extraordinary. It is said that in two years he refused more than a hundred commissions. During this period he produced (1612) the famous *Descent From the Cross* (Antwerp cathedral) and the huge series of twenty-one paintings illustrating the life of Marie de Medici and Henry IV (1622–5) now in the Louvre.

Through the Duke of Buckingham, who was impressed with his splendid talents in many lines and his persuasive manners, he was chosen to negotiate terms of peace between England and Spain. This was accomplished in 1627–30 with such credit to himself that he was knighted by the King of Spain and by Charles I of England, and loaded with various honors and gifts. During these negotiations he was also busy painting royal portraits. Altogether his output is the most extraordinary in the history of art. Of course he used his pupils freely in all his work; but every picture embodied his conception and received its finishing touches at his hand. The total of such paintings is between two and three thousand, a number several times in excess of the work of the most prolific geniuses. He was enabled to perform this work partly because he possessed abounding physical vigor, and partly by a most severe and simple regimen of life; but the preponderating element was sheer genius.

"The spectacular is his domain. His eye is the most marvellous prism of light and color that has ever been vouchsafed

us. Passions, attitudes of the body, expressions of countenance, — all mankind in the multifarious incidents of the great drama of life, — passed through his brain, took from it stronger features, more robust forms, became amplified, but not purified, and transfigured into some unknown heroic mould. He stamps all with the directness of his character, the warmth of his blood and the magnificence of his vision." — *Eugène Fromentin*, as adapted in Masters in Art.

" No other painter has endowed figures with such spirit, with such impulsive gestures, with an impetuosity so abandoned and furious." — *Taine.*

Best short life, H. Knackfuss (trans. by Richter): Rubens. 121 plates.

Best collection of criticisms, Masters in Art: Rubens. 10 plates. Boston. Bates & Guild.

SARTO, Andrea del (Andrea d' Agnolo, called).

Born in Florence about 1486, son of a tailor — whence his name del Sarto, the tailor's son. At seven years he was set to work in a goldsmith's shop, but his ability to draw was noticed by his master and the boy was sent to an artist for instruction. His progress was marvellous. When hardly more than twenty he executed beautiful frescos in the church of the Annunziata. About this time he fell in love with the handsome young wife of Carlo di Recanati, and after the husband's death in 1513 he married her. Lucrezia's beautiful face appears in almost every virgin and saint Andrea ever painted, but she proved to be his evil genius. In 1518 Andrea went to France by invitation of Francis I, but because of his wife's entreaties he secured temporary leave to return. He then betrayed Francis' trust, failed to come back, and squandered upon his wife and her relatives the money entrusted to him for the purchase of works of art. Thus he threw away the prospect of a great and honorable career in France At home he found plenty of work, but the originality and force of his earlier style slackened. More than once he tried without avail to recover the favor of Francis. He died during the siege of Florence by the Spaniards in 1531, deserted even by his wife, who through fear of the plague left him to die alone.

Andrea is classed by critics immediately after Leonardo, Michelangelo and Raphael. He was superb as a technician and a colorist, as his title of "faultless painter" implies; but he lacked the spiritual gifts that admit to the highest rank of artists — inspiration, depth of emotion, energy of thought. Read by all means Browning's wonderful analysis of his character in the poem "Andrea del Sarto."

Best short life, with appreciations and 10 plates, Masters in Art series: Andrea del Sarto. Boston. Bates & Guild, 1901.

More extended account, Crowe and Cavalcaselli: Painters of Florence (ed. Hutton), Vol. 3, pp. 482–514.

SIEMIRADSKI, Hendrik.

Born in 1843 at Charkof, Poland. Studied at Petrograd and Munich, visited France and Germany, and finally settled at Rome in 1872. He executed frescos for the Church of Our Savior, Moscow. His masterpiece, "The Living Torches of Nero," is in the Crakow Museum. He was a member of the Stockholm, Berlin, Rome and Petrograd Academies, and Knight of the Legion of Honor. He died in Rome, in 1902.

SOORD, Alfred U.

Contemporary British school, pupil of Herkomer. Died 1916 (?).

TIEPOLO, Giovanni Battista.

The "last of the old painters and the first of the moderns" was born at Venice in 1696, son of a ship's captain and merchant. His father died when he was a year old, leaving him a fair fortune. Who were his early masters is not known, but his inspiration came from the works of Titian and Paul Veronese. His special excellence is shown in his frescos, of which he executed a prodigious number. In this field he is probably unexcelled, as may be seen in various churches in Venice, Bergamo and Vicenza. In 1750 his fame caused the Prince Bishop of Wurtzburg to engage him to decorate his palace, and in 1762 he began to paint for Charles III in Madrid. Besides his decorative work, Tiepolo produced a number of oil paintings, many of them altar-pieces, of which the picture here studied is perhaps the best. He died suddenly in 1770 at Madrid, and is there buried.

Best short life, with appreciations and 10 plates, Masters in Art series: Tiepolo. Boston. Bates & Guild, 1907.

TISSOT, James.

Born in Nantes, France, 1836; died in 1902. Genre painter. Studied under Flandrin and Lamothe, and exhibited frequently in the Paris Salon from 1859 to 1870. He was of a genial temperament, very popular in the art world of Paris. After the Franco-German war, in which he fought bravely, he went to London and lived as an "artist prince" in a house commonly called a palace of painting, where he entertained with regal lavishness. In the midst of his successes a great change came over him. While painting a series of pictures called "The Parisian Woman," he went to a service in the church of St. Sulpice to get atmosphere for "The Choir Singer." During the mass he had a vision — a disheartened peasant and his wife seating themselves on the ruins of a shattered church, and Christ crowned with thorns taking his place beside them to comfort them: "See! I have been more wretched than you; I am the solution of all your problems; without me civilization is a ruin." The vision pursued him after he left the church and stood between him and his canvas. He fell ill from fever, and on recovery painted his vision. The picture is called "The Ruins," or sometimes "Inward Voices." Henceforth he resolved to dedicate himself to painting the life of Christ. Accordingly in 1886, at the age of fifty, he went to Palestine and in ten years produced 365 water-colors of New Testament incidents. His aim was thoroughly devout: "To be moved directly by the life of the Master, passing through the same places, looking at the same scenes." He desired to get back to Jesus as he was, with Oriental garb and Oriental surroundings, and to present to the world a truer conception of Him than art had yet embodied. When his pictures were first exhibited in Paris in 1895 they called forth a great variety of criticism, some admiring their vivid realism and the erudition they display, others noting their want of spiritual insight and their crudity of coloring. The pictures were first reproduced in two costly volumes by Lemercier (Paris), who paid Tissot one million francs for the right; and afterwards the Tissot Co. of New York made them universally accessible in penny form. The whole series deserves study. After the publication of the book, Tissot withdrew to the Abbey of Bouillon to work on a similar series of Old Testament subjects, but he died without completing the task.

TITIAN, Tiziano Vecelli (called).

Born of good family in 1477 at Pievi in the Venetian Alps. Sent early to Venice to learn art, he studied under Bellini and was influenced by Palma Vecchio and Giorgione. The earliest notice of his work connects him with fresco painting. His first great commission was to paint a battle scene for the ducal palace in Venice, a commission that provoked the jealousy of his master Bellini and that for various reasons not wholly creditable to Titian was not completed till 1538. In 1516 he acquired the patronage of the Duke of Ferrara, and later the Duke of Mantua; from this time on he numbered kings, popes and emperors among his friends. In 1530 he painted at the court of the emperor Charles V. This brought him wealth, a Knighthood and a Count Palatinate. In 1545 he went to Rome to paint for the Papal court, and again in 1548 he spent some time with the Emperor at Augsburg. With indomitable energy he continued to work year after year; his physical power seemed exhaustless. At ninety he was still painting, and when the plague stayed his hand at the age of ninety-nine he was finishing his Pietà, one of his great works. He died in Venice in 1576.

"There is no greater name in Italian art — therefore no greater in art — than that of Titian. If he does not soar so high as Leonardo or Michelangelo, if he has not the divine suavity, the perfect balance that makes Raphael unique, he is wider in scope, more glowing with the life blood of humanity, more the poet-painter of the world and the world's fairest creatures than any of them." — *Claude Phillips.*

"Titian was the foremost artist of Venice, not because he was her greatest master of color, but because no other Venetian painter possessed so many of the essential qualities of great art in so full a measure. Rounded completeness is what stamps Titian as a master." — *Vasari's Editors.*

Best short life, with appreciations and 10 plates, Masters in Art series: Titian. Boston, Bates & Guild, 1900.

UHDE, Fritz von.

Born at Wolkenburg, Saxony, in 1848. He was an army officer until 1877; then his passion for art led him to become a pupil of Munkacsy. He became shortly the chief representative

of the new realistic school of painting. His first works were devoted to problems of air and light, and he became one of the most expert in this technique. Then he struck into deeper themes, impressed with the idea of restoring to their rightful place in German thought the ideals of the Christian religion. He did therefore what has been done in every unsophisticated period of art — in the times of Fra Angelico, the Van Eycks, Dürer, Rembrandt — he transferred the events of the New Testament to his own time and gave them a spiritual meaning that reflected the depth of his own sincerity. He is the most successful painter of religious themes of our day. Various honors, prizes and medals have been awarded him. He still lives at Munich, where he is Professor in the Academy of Art.

Reproductions of 285 of his works, with short biography and appreciation (in German), Rosenhagen: Uhde. Stuttgart, 1908.

VAN DER GOES, Hugo.

Born either at Ghent or Bruges or Antwerp about 1435. Nothing whatever is known of him prior to his admission as free master in the painters' Guild of St. Luke in Ghent in 1467. Later he became Dean of the order. He first made his reputation as a designer and decorator, employed by the Flemish princes in connection with their elaborate pageants and festivities. He devised the method of painting on cloth and so supplanting the small triptychs on wood and the brilliant arras, or tapestries, both costly. The canvases were so easily produced and so cheap that he filled the churches and mansions of Bruges and Ghent with them, and made his fortune. In 1476, following his brother's example, he retired to a monastery at Roodenclooster, near Brussels, as a lay brother. There he continued to paint and to receive visits from lordly people, to the envy of his brethren. Latterly he developed melancholia through worry over his inability to complete the pictures ordered — about nine years' work — and over his doubts about the prospect of his salvation! During a journey to Cologne he became violent, and though he recovered temporarily, he died in 1482 and was buried in the cloister.

Although he was a prolific painter and many extant pictures are attributed to him, only two are indisputably his.

Best account given in Crowe and Cavalcaselli: Hist. of Flemish Painting, or (in German) in the Niederlandisches Künstler-Lexikon (*sub* Goes).

VAN DYCK, Anthony.

Born at Antwerp in 1599. Began his art studies at ten, was a pupil of Rubens at fifteen, and a member of the Guild of Antwerp painters at nineteen. *The Betrayal of Christ* was produced in this first period. In 1621 he visited the art centers of Italy, was strongly influenced by the works of Titian and Tintoretto, and himself created great enthusiasm by his genius at portraiture. The most notable families of Italy sat to him. Before he returned home in 1625 he had painted a hundred pictures. Now came his great altar-pieces; and parallel with them, the portraits of all the notables of Europe and the incomparable etchings known as the "Iconography." This Antwerp period marks the culmination of his genius. Visiting England in 1632 he so impressed King Charles I that he was appointed Court Painter, was knighted and pensioned. About thirty-eight portraits of King Charles and thirty-five of Queen Henrietta, besides numerous groups of the children and of English courtiers, are the fruit of this period. Excess of work and possibly excess of pleasure caused his premature death at the age of forty-two, in London, 1641.

"Van Dyck has not, like Rubens, the love of power and of life for life itself; more refined, more chivalric, born with a sensitive and even melancholy nature, elegiac in his sacred subjects, aristocratic in his portraits, he depicts with less glowing and more sympathetic color noble, tender and charming figures, whose generous and delicate souls are filled with sweet and sad emotions unknown to his master." — *Taine.*

Best short life, with appreciations and ten plates, Masters in Art series: Van Dyck. Boston. Bates & Guild, 1900.

VERROCCHIO, Andrea di Michele di Francesco Cioni.

Born in Florence in 1435. We know nothing of his youth except that he was apprenticed to a goldsmith, whose name (Verrocchio) he took. Later he learned sculpture from Donatello, painting from Baldovinetti, and studied architecture, bronze-founding and mechanical engineering, in all of which he excelled.

The Medicis, beginning with Cosimo the Elder, employed him almost constantly. His large workshop-studio was filled with assistants many of whom became famous, like Leonardo da Vinci, Lorenzo di Credi and Perugino. His best works are his statue of David, and the magnificent equestrian statue of Bartolommeo Colleoni in Venice. While in Venice he fell ill, probably of fever, and died in 1488. Andrea never married; he was wholly absorbed in his work. "His ideal as an artist was to express with absolute truth the human form in its fullest perfection not only of physical strength but of noble and intellectual beauty. He was a scientific and poetic artist."

Best short account, with appreciations and 10 plates, Masters in Art series: Andrea Verrocchio. Boston. Bates & Guild, 1905.
Fuller account, Maud Cruttwell: Verrocchio, 1905.

VINCI, Leonardo da.

Born in 1452 at Vinci, a town between Florence and Pisa; son of a notary; brought up in Florence. He early became conspicuous for his beauty, bodily strength and passion for learning. At fifteen he entered the studio of Verrocchio where he attracted the attention of Lorenzo de Medici and through his influence soon obtained commissions. From 1481 till 1487 nothing is known of him; then he appears in Milan as a painter and architect of renown in the service of Duke Sforza. The letter in which Leonardo recommended himself to the Duke is extant. In it he claims to be a military engineer, architect, sculptor in marble, bronze or terra-cotta; "and in painting I can do as much as any other, be he who he may." The marvel of it is that this is all true; and Leonardo might have truthfully added that he was anatomist, botanist, physicist, astronomer, mathematician, poet, musician and anything else you please!

For sixteen years Leonardo served the Duke, till Milan was conquered by the French. His works included the model for a gigantic equestrian statue of the Duke's father, model for the cupola of Milan cathedral, plans for a vast irrigation scheme, a treatise on painting, the *Virgin of the Rocks*, and the *Last Supper*. During the next sixteen years he undertook various great tasks for various masters. His great artistic creation was the fresco of the Battle of Anghiari (1440) for the Council Hall of

the Palazzo Vecchio, Florence. An unfortunate experiment with plaster caused the loss of the picture in a few years, and the cartoon also has disappeared. Contemporaries judged this to be his masterpiece. To this period belongs also the famous *Mona Lisa*. Troubles now began, caused partly by the painter's loose business methods and a not too delicate sense of honor. He finally made a bid for service with Francis I of France, and succeeded in quite capturing the monarch's heart. He went with him to Paris in 1516. But his health began to fail, and without accomplishing anything of note he died in 1519 and was buried in the royal chapel at Amboise.

"The world, perhaps, contains no example of a genius so universal as Leonardo's, so creative, so incapable of self-contentment, so athirst for the infinite, so naturally refined, so far in advance of his own and of subsequent ages. His countenances express incredible sensibility and mental power; they overflow with unexpressed ideas and emotions. Alongside of them Michelangelo's personages are simply heroic athletes; Raphael's Virgins are only placid children whose souls are still asleep. His beings feel and think through every line and trait of their physiognomy." — *Taine.*

Best short life, with appreciations and 10 plates, Masters in Art Series: Leonardo da Vinci. Boston. Bates & Guild, 1901.

VITI (or Vite), Timoteo.

Born 1469 at Ferrara, died 1523 at Urbino. Brought up a goldsmith, but painted with Francia in Bologna, 1491-5, and settled as a master in Urbino. About 1519 he became Raphael's assistant in Rome till the latter's death the next year. His works are few; the *Magdalen* is perhaps his best.

WATTS, George Frederick.

Born in London in 1817, the son of a piano-tuner. He began to draw almost before he could talk, and at twelve he was an indefatigable illustrator. At fifteen he began to study art, first exhibited when he was twenty, though his first success did not come till 1842 when he won a first prize of $1,500 for a design for decorating the houses of Parliament. With this money he went to Italy. Returning in 1847 he again won first prize of $2,500 in a similar competition, and his fame was assured. In

1856 he joined an archæological expedition to Asia Minor, and traveled by himself in the Levant. In the meantime the idea of the moral significance of art was growing in him, and beginning about 1860 he devoted himself largely to painting pictures that express great truths of life. Many of these pictures are now by his gift permanently housed in the Tate Gallery, London, where they constitute a unique and very impressive collection. Throughout his long life Watts painted portraits, many of the most renowned men of England having sat for him. He was elected a member of the Royal Academy in 1867, received degrees from the English universities and the Order of Merit from King Edward, the cross of the Legion of Honor from France, was made knight of the Order of San Luigi by Italy, and twice declined a Baronetcy. He died in his eighty-eighth year in 1904.

Modest and self-effacing, he yet had an earnest desire to serve the world through his art, because he felt that he had something to say: "My intention has not been so much to paint pictures that will charm the eye as to suggest great thoughts that will appeal to the imagination and the heart, and kindle all that is best and noblest in humanity."

Best short life with appreciations and 10 plates, Masters in Art series: George Frederick Watts. Boston. Bates & Guild, 1905.

ZIMMERMANN, Ernst Karl Georg.

Born in Munich in 1852. Studied with his father and in the Munich Academy, and perfected himself by travel in Belgium and Italy. He then settled in Munich and painted conventional historical scenes, genre pictures and portraits. Became a member of the Munich Academy in 1886. Won several medals for excellence, especially as a colorist. He died in 1899. There is no biography or criticism in English.

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